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- Chief Editor -
Prof. Madhusudan Penna
Hon'ble Vice Chancellor (I/C)

- Editor -
Dr. Renuka Bokare
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नूत्नं संशोधनम्

कविकुलगुरु कालिदास संस्कृतविश्वविद्यालयेन नियतं प्रकाश्यमानायाः शोधसंहितानामिकायाः शोधपत्रिकायाः प्रत्यग्रतरः अङ्कः अधुना प्रकाशमेतीति विदित्वा आनन्दो भवति | संशोधनक्षेत्रे सततजागरूकस्यास्य विश्वविद्यालयस्य अप्रतिहतप्रयत्नैः नियतमियं शोधपत्रिका प्रकाश्यते संशोधनच्छात्राणां नूत्नसंशोधनं परिष्कारात्मकं संशोधनं च प्रकाश्य प्रेरणां ददाति |

अस्मिन् अङ्के विशिष्य सप्तदश शोधलेखाः एकः ग्रन्थविमर्शात्मकः लेखश्च प्रकाशिताः एते लेखाः विभिन्नविषयकाः संशोधनदिशं निर्दिशन्ति पाश्चात्त्यविदुषा ब्रसार्ड् – महोदयेन कृतस्य संशोधनस्य साररूपः लेखः अस्य गुणवत्तां प्रवर्धयति | अष्टाध्याय्याः चतुर्थपादस्थानां पाणिनीयसंज्ञानां जैनेन्द्रव्याकरणे किं स्वरूपं विद्यत इति जिज्ञासूनामुपकाराय डा. पाटिलवर्येण लिखितः लेखः द्वयोः व्याकरणयोः तुलनात्मकमहत्त्वं दर्शयति |

कविकुलगुरुकालिदाससंस्कृतविश्वविद्यालयस्यैव ज्ञानस्रोतः केन्द्रस्य संगणकीयशिक्षणस्रोतसाम् अध्ययनं कृत्वा कावळे-भूतम्वारमहोदयैः रचितः लेखः आधुनिकज्ञानस्रोतसां महत्त्वं दर्शयति

नीतिकथानां नैतिकमूल्यं, कुन्तकस्य स्वभावोक्तिः, वेदस्थं वैज्ञानिकतत्त्वम्, महायोगिनः भक्तियोगक्रियाकाण्डं, शिवगीताविषयकं चिन्तनं, प्राचीनशिल्पेषु गोमातृवैभवं, कतिपयपुराणग्रन्थेषु जलविषयकं चिन्तनं, अपराधनियन्त्रकः योगाभ्यासः, भारतीय-ग्रीकदेशीय-नाट्यविधानं, शाकुन्तले शेक्स्पियर् नाटके च स्त्रीवर्णनं, अवतारवादस्य महत्त्वं, शूद्रकमृच्छाकटिकरीत्या समाजस्य मानवीयमूल्यानां चाध्ययनं, पौराणिककथानां पुनश्चितनं, संस्कृतविश्वविद्यालयेषु अन्तर्जालानां विश्वसनीयता, उदयगिरि-इराणप्रान्तयोः शिल्पाधारेण विष्णोः स्वरूपाणाम् अध्ययनम् इति नैके विषयाः संशोधकैः चर्चितः |

एतद् वै संशोधनस्य सर्वस्पर्शित्वं द्योतयति संशोधने नवीनरीतीराविष्करोति चिन्तनजगति नूत्नमार्गान् आविष्करोति संशोधकान् नवीनपथालम्बने प्रचोदयतीत्यत्र न कोपि संदेहः |

अहं शोधसंहितायाः शोधलेखकान् अभिनन्दामि संपादकमण्डलं च प्रति कृतज्ञतां ज्ञापयामि |

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मधुसूदनः पेन्ना

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अष्टाध्याय्याः चतुर्थपादस्थानां पाणिनीयसंज्ञानां जैनेन्द्रव्याकरणस्थं स्वरूपम्

सम्भाजिः विठ्ठलः पाटीलः

सारांशः -

इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम् ।
इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः ॥[1]

अपवर्गप्राप्तये साधनभूतानां समेषां शास्त्राणामध्ययनाय द्वारभूतं भवतीदं व्याकरणशास्त्रम् वाक्यज्ञानं प्रति शब्दज्ञानस्य कारणत्वात् । शब्दं हि स एव बोद्धुं पारयति यश्च प्रकृति-प्रत्ययविभागपुरस्सरं तदर्थमपि ज्ञातुं पारयति । नावैय्याकरणः शक्नोति शब्दमर्थम् तयोः सम्बन्धं वा विज्ञातुम् । अत एवाचार्येण भर्तृहरिणा वाङ्मलनिवारकं शास्त्रमिदं सर्वविद्याप्रकाशकं पवित्रतमञ्चोच्यते । पाणिनिमन्तरापि कानिचन व्याकरणशास्त्राणीह प्रथितयशस्कान्यासन् । तत्रोच्यते

इन्द्रश्चन्द्रः काशकृत्स्नापिशली शाकटायनः।
पाणिन्यमरजैनेन्द्रा जयन्त्यष्टौ च शाब्दिकाः॥

श्लोकेस्मिन्नष्टानां वैयाकरणानां नामानि दृश्यन्ते । तत्र वैयाकरणानां कोटिद्वयं दृश्यते । आचार्यपाणिनेः पूर्ववर्तिनः उत्तरवर्तिनश्चेति । इन्द्रः, काशकृत्स्नः, आपिशलिः, शाकटायनः इत्येते आचार्याः पाणिनेः पूर्ववर्तिनः, किञ्च अमरः, चन्द्रः, जैनेन्द्रश्चेत्येते आचार्याः पाणिन्युत्तरवर्तिनः । आचार्यदेवनन्देः अपरं नाम जिनेन्द्रः इत्यासीत् । तेन पाणिनीयव्याकरणमाधारीकृत्य नूतनं व्याकरणमरच्यत । अतो जैनेन्द्रं नाम जिनेन्द्रेण प्रोक्तमित्यपि उच्यते । तदपि पञ्चाङ्गं व्याकरणमासीत् । तस्मिन् आचार्यदेवनन्दिकृतजैनेन्द्रव्याकरणे याः पाणिनीयाधारितव्याकरणसंज्ञाः स्वीकृताः दृश्यन्ते, तासां स्वरूपविमर्शः अस्मिन् शोधपत्रे क्रियते ।

[1] वाक्यपदीयम्

जैनेन्द्रं व्याकरणम् -

अष्टसु व्याकरणेषु जैनेन्द्रं नाम जिनेन्द्रेण प्रोक्तमिति । वन्दनीयस्य आचार्यदेवनन्देः अपरं नाम जिनेन्द्रः इत्यासीत् । पञ्चमशताब्देः उत्तरार्धे संजातेनानेन आचार्येण पाणिनीयव्याकरणमाधारीकृत्य नूतनं व्याकरणमरच्यत । अष्टाध्याय्याः गभीरम् अध्ययनं कृत्वा पञ्चाध्याय्याः प्रणयनं तेनाक्रियत । जैनेन्द्रं पाणिनीयमिव पञ्चाङ्गं व्याकरणमासीत् । अष्टाध्यायी, वार्तिकग्रन्थः, महाभाष्यं च इत्येतेषां परममर्मज्ञः आसीत् अयमाचार्यः। अत् एव तेन अष्टाध्याय्याः 'शब्दावतारन्यासः' इति न्यासग्रन्थः अरच्यत । स्वीयपञ्चाध्याय्याः अपि कश्चन न्यासः तेन विदुषा व्यरच्यत । तस्य पाण्डित्यस्य प्रत्ययः पदे पदे तद्ग्रन्थे दृश्यते। जैनेन्द्रसूत्रग्रन्थम् आधारीकृत्य आचार्येण अभयनन्दिनापि द्वादशसहस्रश्लोकात्मिका काचित् प्रामाणिकी महावृत्तिः व्यलिख्यत । एतद् जैनेद्रव्याकरणम् ऐतिहासिकदृष्ट्या अतीव प्रामाणिकं महत्त्वभूतं च वर्तते ।

कूटशब्दाः -

पाणिनीयं व्याकरणम् - जैनेन्द्रं व्याकरणम् - आचार्यः देवनन्दिः - घिनद्यादयः संज्ञाः- अपादानादयः संज्ञाः - निपातादयः संज्ञाः - परस्मैपदादयः संज्ञाः - एकवचनादयः संज्ञाः - उपसंहारः।

अष्टाध्याय्याः चतुर्थे पादे भगवता पाणिनिना २९ व्याकरणसंज्ञाः कथिताः सन्ति । यथा घिनद्यादयः । एतासां पाणिनीयव्याकरणस्थसंज्ञानां जैनेन्द्रव्याकरणे कीदृशं स्वरूपं वर्तते, कतरस्मिन् पक्षे लाघवं वर्तते, तच्च कीदृशमिति, व्याकरणद्वयस्य संज्ञानां साम्यं, वैषम्यं, तत्रत्यानि वैशिष्ट्यानि च इत्येतान् विषयान् आदाय शोधपत्रे ऽस्मिन् चर्चा क्रियते । अष्टाध्याय्याः सूत्रक्रमानुगुणमेव अत्र चतुर्थपादस्थाः २९ पाणिनीयसंज्ञाः पूर्वं प्रतिपाद्यन्ते ततः जैनेन्द्रसंज्ञाविमर्शः क्रियते ।

१. नदी - आचार्यपाणिनिना अष्टाध्याय्यामीदूदन्तानां नित्यस्त्रीलिङ्गकानां शब्दानां 'यूस्त्र्याख्यौ नदी'[2] इति सूत्रेण नदीसंज्ञा विधीयते । नदीसंज्ञायाः स्थाने आचार्यदेवनन्दिना 'य्वौ स्त्र्याख्यौ मुः'[3] इति सूत्रेण मुसंज्ञाकरणं कृतं वर्तते । मुसंज्ञेयं नदीसंज्ञापेक्षया लघ्वी ।

२. घि - नदीसंज्ञावर्जिताः किञ्च सखीशब्दं विहाय शेषाः ये इदन्ताः उदन्ताः शब्दाः तेषां घिसंज्ञाविधानं 'शेषो घ्यसखि'[4] इति सूत्रेण पाणिनीये शास्त्रे क्रियते । अस्याः पाणिनीयायाः घिसंज्ञायाः स्थाने जैनेन्द्रव्याकरणे 'स्वसखि'[5] इति सूत्रेण सुरिति संज्ञा विधीयते ।

३. **लघुः** - अष्टाध्यायां 'ह्रस्वं लघु'[6] इति सूत्रेणाचार्यपाणिनिना ह्रस्वस्याचः लघु संज्ञा उक्तास्ति । एतत्स्थाने 'प्रो घि च'[7] इति सूत्रेण जैनेन्द्रव्याकरणे एकमात्रिकस्य स्वरस्य तन्नाम ह्रस्वस्याचः घि इति संज्ञोच्यते ।

४. **गुरुः** - आचार्येण पाणिनिना संयोगे परतः ह्रस्वस्य अचः 'संयोगे गुरु'[8] इत्यनेन सूत्रेण किञ्च दीर्घस्य अक्षरस्य 'दीर्घं च'[9] इत्यनेन सूत्रेण गुरुसंज्ञा विधीयते । अस्याः गुरुसंज्ञायाः स्थाने आचार्येण देवनन्दिना 'स्फे रुः'[10] 'दीः'[11] इति सूत्रद्वयेन संज्ञा विधीयते । इयं जैनेन्द्रव्याकरणस्था रुरित्यपि संज्ञा पाणिनीयस्थगुरुसंज्ञायाः अपेक्षया लघ्वी वर्तते ।

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[2] अष्टा.१.४.३

[3] जैनेन्द्र.१.२.९२

[4] अष्टा.१.४.७

[5] जैनेन्द्र.१.२.९७

[6] अष्टा.१.४.१०

[7] जैनेन्द्र.१.२.९९

[8] अष्टा.१.४.११

[9] अष्टा.१.४.१२

[10] जैनेन्द्र.१.२.१००

[11] जैनेन्द्र.१.२.१०१

५. **अङ्गम्** - अष्टाध्याय्यां पाणिनिना 'यस्मात्प्रत्ययविधिस्तदादिप्रत्ययेङ्गम्'[12] इति सूत्रेण प्रत्ययः यस्माद्विधीयते तदादेः अङ्गसंज्ञा विहितास्ति । आचार्यदेवनन्दिना 'यत्ये तदादि गु:'[13] इति सूत्रेण गुरिति संज्ञा विहितास्ति । पाणिनीये येन सूत्रेण संज्ञा विहिता वर्तते तत्सूत्रपठनसमनन्तरमेव संज्ञाबोधो भवति किञ्च अङ्गसंज्ञायाः लोकेऽपि प्रसिद्धत्वात् अवगमनं सहजम् । जैनेन्द्रव्याकरणे गुसंज्ञाविधानं कृत्वा लाघवं तु साध्यत एव किन्तु संज्ञावबोधनाय व्याख्यानस्य अपेक्षा भवति । तस्माद्गौरवमापतति ।

६. पदम् - भगवता पाणिनिना सुबन्तानां तिङन्तानां च 'सुप्तिङन्तं पदम्'[14] इति सूत्रेण पदसंज्ञा विधीयते । आचार्येण देवनन्दिनापि पाणिनीयायाः पदसंज्ञायाः स्वीकारः स्वीये शास्त्रे कृतो दृश्यते । तेन 'सुम्मिन्तं पदम्'[15] इति सूत्रं प्रणीय सुबन्तानां मिङन्तानां च पदसंज्ञाविधानं जैनेन्द्रे कृतमवलोक्यते ।

७. भम् - आचार्यपाणिनिना यादिषु अजादिषु च कप्प्रत्ययावधिषु स्वादिषु असर्वनामस्थानेषु यत् पूर्वं तस्य 'यचि भम्'[16] इति सूत्रेण भसंज्ञा विधीयते । आचार्यदेवनन्दिना पाणिनीयभसंज्ञायाः स्वीकारस्तु कृतः किन्तु क्लीबे विद्यमानस्य भमिति पदस्य लिङ्गपरिवर्तनं कृत्वा तस्य पुंस्त्वं विहितं वर्तते । 'यचि भः'[17] इति सूत्रेण तेन भसंज्ञा उक्ता वर्तते ।

८. कारकम् - आचार्येण पाणिनिनान्वर्थायाः कारकसंज्ञायाः विधानं कर्तुं पृथक् सूत्रं तु न प्रणीतम्, किन्तु साक्षात् 'कारके'[18] इति अधिकारसूत्रे कारकशब्दस्य

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[12] अष्टा.१.४.१३

[13] जैनेन्द्र.१.२.१०२

[14] अष्टा.१.४.१४

[15] जैनेन्द्र.१.२.१०३

[16] अष्टा.१.४.१८

[17] जैनेन्द्र.१.२.१०७

[18] अष्टा. १.४.२३

प्रयोगोऽक्रियत । क्रियानिर्वर्तकत्वं कारकत्वम् इत्यर्थः तस्मिन् शास्त्रे उच्यते। आचार्येण देवनन्दिनापि कारकसंज्ञायाः एव प्रयोगः स्वशास्त्रे कृतो दृश्यते । तेनापि पृथक्संज्ञासूत्रप्रणयनमकृत्वा 'कारके'[19] इति अधिकारसूत्रे एव तत्संज्ञायाः प्रयोगः कृतो दृश्यते। तत्सूत्रे वृत्तौ लिख्यते - 'कारकं निर्वर्तकं हेतुर्वा। कस्य क्रियायाः? इति।'

९. **अपादानम्** - आचार्यपाणिनिना 'ध्रुवमपायेपादानम्'[20] 'भीत्रार्थानां भयहेतुः'[21] 'पराजेरसोढः'[22] 'वारणार्थाणामीप्सितः'[23] 'अन्तर्धौ येनादर्शनमिच्छति'[24] 'आख्यातोपयोगे'[25] 'जनिकर्तुः प्रकृतिः'[26] 'भुवः प्रभवः'[27] इति अष्टभिः सूत्रैः अपादानसंज्ञायाः विधानम् अष्टाध्याय्यां क्रियते । आचार्यदेवनन्दिना अपादानसंज्ञाविधायकानाम् अष्टानां सूत्राणां स्थाने एकमेव सूत्रं विरचय्य सर्वेषाम् अपादानसंज्ञाविधयाकानां सूत्रार्थस्य सन्निवेशः तस्मिन् सूत्रे कृतः वर्तते। 'ध्यपाये ध्रुवमपादानम्'[28] इति सूत्रेण अपादानसंज्ञाविधानं जैनेन्द्रे कृतं वर्तते । यद्यपि पाणिनीया अपादानसंज्ञैव तैः स्वीकृता तथापि सूत्रेणैकेनैव अपादानसंज्ञासारः सुचारु प्रतिपादितः वर्तते। महाभाष्यदिशा धीप्राप्तिपूर्वको विभागः ध्यपायः तस्मिन् साध्ये यद् ध्रुवं तदपादानसंज्ञं भवतीत्यर्थं स्वीकृत्य महल्लाघवं संपादितं वर्तते जैनेन्द्राचार्यैः।

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[19] जैनेन्द्र.१.२.१०९
[20] अष्टा.१.४.२४
[21] अष्टा.१.४.२५
[22] अष्टा.१.४.२६
[23] अष्टा.१.४.२७
[24] अष्टा.१.४.२८
[25] अष्टा.१.४.२९
[26] अष्टा.१.४.३०
[27] अष्टा.१.४.३१
[28] जैनेन्द्र.१.२.११०

१०. संप्रदानम् - अष्टाध्याय्यां भगवता पाणिनिना सम्यक् प्रदीयते अस्मै इत्यस्मिन् अर्थे 'कर्मणा यमभिप्रैति स् संप्रदानम्'[29] 'रुचर्थ्यानां प्रीयमाणः'[30] 'श्लाघहनुङ्स्थाशपां ज्ञीप्स्यमानः'[31] 'धारेरुत्तमर्णः'[32] 'स्पृहेरीप्सितः'[33] 'कृधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः'[34] 'राधीक्ष्योर्यस्य विप्रश्नः'[35] 'प्रत्याङ्भ्यां श्रुवः पूर्वस्य कर्ता'[36] 'अनुप्रतिगृणश्च'[37] इति एतैः सूत्रैः संप्रदानमिति संज्ञा विधीयते । एतत्संज्ञायाः एव अनुसरणम् आचार्यदेवनन्दिना स्वीये व्याकरणे कृतं दृश्यते । तैः 'कर्मणोपेयः संप्रदानम्'[38] इति सूत्रं विरचय्य अस्मिन्नेव सूत्रे अन्येषां प्रायः अष्टानां पाणिनीयसूत्राणाम् अर्थस्य समावेशं कृत्वा महल्लाघवं साधितं दृश्यते । 'धारेरुत्तमर्णः[39]' इति पाणिनीयसूत्रस्यापि स्वीकारं कृत्वा तैः एतत्सूत्रद्वारा संप्रदानसंज्ञा साधिता वर्तते ।

११. करणम् - आचार्येण पाणिनिना 'साधकतमं करणम्'[40] इति सूत्रेण क्रियासिद्धौ यत् प्रकृष्टोपकारकं कारकं तस्य करणसंज्ञा विधीयते । किञ्च 'दिवः कर्म[41] च' 'परिक्रयणे संप्रदानमन्यतरस्याम्'[42] इति सूत्रद्वयेनापि करणसंज्ञाविधानं

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29 अष्टा.१.४.३२

30 अष्टा.१.४.३३

31 अष्टा.१.४.३४

32 अष्टा.१.४.३५

33 अष्टा.१.४.३६

34 अष्टा.१.४.३७

35 अष्टा.१.४.३९

36 अष्टा.१.४.४०

37 अष्टा.१.४.४१

38 जैनेन्द्र.१.२.१११

39 जैनेन्द्र.१.२.११२

40 अष्टा.१.४.४२

41 अष्टा.१.४.४३

क्रियते पाणिनीये । आचार्यदेवनन्दिनापि 'साधकतमं करणम्'[43] इत्येव सूत्रं विरचय्य करणम् इत्येव संज्ञायाः विधानं कृतं दृश्यते ।

१२. अधिकरणम् - अष्टाध्याय्याम् 'आधारोऽधिकरणम्'[44] इति सूत्रेण कर्त्तृकर्मद्वारा तन्निष्ठक्रियायाः आधारस्य अधिकरणसंज्ञा विधीयते । तत्र अधिकरणम् इति नपुंसकलिङ्गयुता संज्ञा उच्यते । जैनेन्द्रव्याकरणे 'आधारोऽधिकरणः'[45] इति सूत्रेण पूर्वोक्ते एवार्थे अधिकरण: इति पुंस्त्वविशिष्टः शब्दः संज्ञात्वेन निपात्यते ।

१३. कर्म - अष्टाध्याय्यां पाणिनिना कर्मसंज्ञाविधायकानि अष्टौ सूत्राणि व्यरच्यन्त । 'अधिशीङ्स्थासां कर्म'[46] 'अभिनिविशश्च'[47] 'उपान्वध्याङ्वसः'[48] 'कर्तृरीप्सिततमं कर्म'[49] 'तथायुक्तं चानीप्सितम्'[50] 'अकथितं च'[51] 'गति-बुद्धि-प्रत्यवसानार्थ शब्दकर्माकर्मकाणामणि कर्ता स णौ'[52] 'हृक्रो रन्यतरस्याम्'[53] इत्यैतैः सूत्रैः कर्मसंज्ञाविधानं क्रियते । आचार्येण देवनन्दिना पाणिनीयकर्मसंज्ञायाः अनुसरणं कृत्वा अष्टभिरेव सूत्रैः कर्मसंज्ञाविधानं कृतं वर्तते । 'कर्मैवाधिशीङ्स्थासः'[54] 'वसोनूपाध्याङः'[55] 'अभिनिविशश्च'[56] 'कर्त्राप्यम्'[57]

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[42] अष्टा.१.४.४४
[43] जैनेन्द्र.१.२.११४
[44] अष्टा.१.४.४५
[45] जैनेन्द्र.१.४.४६
[46] अष्टा.१.४.४६
[47] अष्टा.१.४.४७
[48] अष्टा.१.४.४८
[49] अष्टा.१.४.४९
[50] अष्टा.१.४.५०
[51] अष्टा.१.४.५१
[52] अष्टा.१.४.५२
[53] अष्टा.१.४.५३
[54] जैनेन्द्र.१.२.११७

'अकथितञ्च'[58] 'ज्ञागम्यद्यर्थधेरणि कर्ता णौ'[59] 'शब्दे च'[60] 'हृक्रोर्न वा'[61] इत्यैतैः सूत्रैः जैनेन्द्रव्याकरणे कर्मसंज्ञाविधानं कृतं दृश्यते। अत्र केवलं 'तथायुक्तं चानीप्सितम्'[62] इति सूत्रस्य पृथक्सूत्रत्वेन अस्वीकारं कृत्वा कर्मणः प्रकारेषु एव तस्यान्तर्भावं कृत्वा लाघवम् साधितं दृश्यते जैनेन्द्राचार्यैः।

१४. कर्ता - आचार्यपाणिनिना 'स्वतन्त्रः कर्ता'[63] इति सूत्रेण क्रियायां स्वातन्त्र्येण विवक्षितस्य अर्थस्य कर्ता इति संज्ञा विधीयते। आचार्यदेवनन्दिनापि 'स्वतन्त्रः कर्ता'[64] इति सूत्रं विरचय्य एतदर्थस्य कर्ता इत्येव संज्ञा विहिता वर्तते।

१५. हेतुः - अष्टाध्याय्यां कर्तुः प्रयोजकस्य हेतुसंज्ञां विधातुं भगवता पाणिनिना 'तत्प्रयोजको हेतुश्च'[65] इति सूत्रं व्यरच्यत। आचार्यदेवनन्दिनापि एतस्याः एव हेतुसंज्ञायाः प्रयोगः स्वीये शास्त्रे कृतः इति अवलोक्यते। तेन 'तद्योजको हेतुः'[66] इति सूत्रं प्रणीय स्वतन्त्रस्य कर्तुः योजकस्य हेतुसंज्ञा विधीयते।

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[55] जैनेन्द्र.१.२.११८

[56] जैनेन्द्र.१.२.११९

[57] जैनेन्द्र.१.२.१२०

[58] जैनेन्द्र.१.२.१२१

[59] जैनेन्द्र.१.२.१२२

[60] जैनेन्द्र.१.२.१२३

[61] जैनेन्द्र.१.२.१२४

[62] अष्टा.१.४.५०

[63] अष्टा.१.४.५४

[64] जैनेन्द्र.१.२.१२४

[65] अष्टा.१.४.५५

[66] जैनेन्द्र.१.२.१२६

१६. निपातः - आचार्यपाणिनिना 'प्राग्रीश्वरान्निपाताः'[67] 'चादयोसत्त्वे'[68] 'प्रादयः'[69] इति सूत्रैः निपातसंज्ञायाः विधानं कृतं वर्तते । निपातसंज्ञायाः स्थाने जैनेन्द्रव्याकरणे 'निः'[70] इति सूत्रेण निरिति संज्ञा विधीयते।

१७. उपसर्गः - आचार्यपाणिनिना 'उपसर्गाः क्रियायोगे'[71] इति सूत्रेण प्रादीनां क्रियायोगे उपसर्गसंज्ञा विहितास्ति । उपसर्गसंज्ञायाः स्थाने आचार्यदेवनन्दिना 'क्रियायोगे गि:[72]' इति सूत्रं प्रणीय क्रियायोगे प्रादीनां गिः संज्ञा विहितास्ति या च लघ्वी।

१८. गतिः - अष्टाध्याय्यां पाणिनिना 'गतिश्च'[73] 'ऊर्यादिच्विडाचश्च'[74] 'अनुकरणं चानितिपरम्[75]' 'आदरानादरयोः सदसती[76]' 'भूषणेलम्[77]' 'अन्तरपरिग्रहे[78]' 'कणेमनसी श्रद्धाप्रतीघाते[79]' 'पुरोव्ययम्[80]' 'अस्तं च[81]' 'अच्छ गत्यर्थवदेषु[82]'

[67] अष्टा.१.४.५६
[68] अष्टा.१.४.५७
[69] अष्टा.१.४.५८
[70] जैनेन्द्र.१.२.२२
[71] अष्टा.१.४.५९
[72] जैनेन्द्र.१.२.१३०
[73] अष्टा. १.४.६०
[74] अष्टा. १.४.६१
[75] अष्टा. १.४.६२
[76] अष्टा. १.४.६३
[77] अष्टा. १.४.६४
[78] अष्टा. १.४.६५
[79] अष्टा. १.४.६६
[80] अष्टा. १.४.६७
[81] अष्टा. १.४.६८
[82] अष्टा. १.४.६९

'अदोनुपदेशे[83]' 'तिरोन्तर्धौ[84]' 'विभाषा कृञि[85]' 'उपाजेन्वाजे[86]' 'साक्षात्प्रभृतीनि च[87]' 'अनत्याधान उरसिमनसी[88]' 'मध्ये पदे निवचने च[89]' 'नित्यं हस्ते पाणावुपयमने[90]' 'प्राध्वं बन्धने[91]' 'जीविकोपनिषदावौपम्ये[92]' इति विंशत्या सूत्रैः गतिसंज्ञायाः विधानं कृतं दृश्यते। गतिसंज्ञायाः स्थाने आचार्येण देवनन्दिना जैनेन्द्रे व्याकरणे तिसंज्ञायाः विधानं कृतं वर्तते । 'ति'[93] 'च्विडाजूर्यादि:'[94] 'अनितावनुकरणम्'[95] 'सदादरानादरयोः'[96] 'भूषापरिग्रहेलमन्तः'[97] 'कणेमन: श्रद्धाघाते'[98] 'पुरोस्तं झिः'[99] 'गत्यर्थवदेच्छः'[100] 'अनुपदेशेदः'[101] 'तिरोन्तर्धौ'

[83] अष्टा. १.४.७०
[84] अष्टा. १.४.७१
[85] अष्टा. १.४.७२
[86] अष्टा. १.४.७३
[87] अष्टा. १.४.७४
[88] अष्टा. १.४.७५
[89] अष्टा. १.४.७६
[90] अष्टा. १.४.७७
[91] अष्टा. १.४.७८
[92] अष्टा. १.४.७९
[93] जैनेन्द्र.१.२.१३१
[94] जैनेन्द्र.१.२.१३२
[95] जैनेन्द्र.१.२.१३३
[96] जैनेन्द्र.१.२.१३४
[97] जैनेन्द्र.१.२.१३५
[98] जैनेन्द्र.१.२.१३६
[99] जैनेन्द्र.१.२.१३७
[100] जैनेन्द्र.१.२.१३८
[101] जैनेन्द्र.१.२.१३९

[102]’वा कृत्रि’[103] ‘उपाजेन्वाजे’[104] ‘साक्षादादिः’[105] ‘मनस्युरस्यनत्याधाने’[106] ‘मध्ये पदे निवचने’[107] ‘हस्ते पाणौ स्वीकृतौ तिः’[108] ‘प्राध्वं बन्धने’[109] ‘जीविकोनिषदाविवे’[110] इत्येतैः अष्टादशभिः सूत्रैः तिसंज्ञायाः विधानं कृतं वर्तते। तिसंज्ञा गतिसंज्ञायाः अपेक्षया लघ्वी वर्तते।

१९. परस्मैपदम् - आचार्यपाणिनिना अष्टादशलादेशानां ‘लः परस्मैपदम्’[111] इति सूत्रेण परस्मैपदसंज्ञा विहिता वर्तते। संज्ञा चेयमन्वर्था। परस्मै परोद्देशार्थफलकं पदम् परस्मैपदमित्यर्थः। एतत्संज्ञायाः स्थाने आचार्यदेवनन्दिना ‘लो मम्’[112] इति सूत्रेण मसंज्ञा विहिता वर्तते। संज्ञा चेयम् पाणिनीयसंज्ञापेक्षया लघ्वी।

२०. आत्मनेपदम् - पाणिनीये ‘तङानावात्मनेपदम्’[113] इति सूत्रेण तङ्प्रत्याहारगतानां नवप्रत्ययानां (त-आताम्-झ-थास्-आथाम्-ध्वम्-इट्-वहि-महिङ्) शानच्कानचोश्चात्मनेपदसंज्ञा विधीयते। पाणिनीयात्मनेपदसंज्ञान्वर्था वर्तते। आत्मने आत्मार्थफलबोधनाय पदमित्यात्मनेपदमित्यर्थस्तस्याः। आत्मनेपदसंज्ञायाः स्थाने जैनेन्द्रेव्याकरणे ‘इङानं दः’[114] इति सूत्रेण द इति

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102 जैनेन्द्र.१.२.१४०

103 जैनेन्द्र.१.२.१४१

104 जैनेन्द्र.१.२.१४२

105 जैनेन्द्र.१.२.१४३

106 जैनेन्द्र.१.२.१४४

107 जैनेन्द्र.१.२.१४५

108 जैनेन्द्र.१.२.१४६

109 जैनेन्द्र.१.२.१४७

110 जैनेन्द्र.१.२.१४८

111 अष्टा.१.४.९९

112 जैनेन्द्र.१.२.१५०

113 अष्टा.१.४.१००

114 जैनेन्द्र.१.२.१५१

संज्ञाविधानं क्रियते । इङप्रत्याहारगतानां नवप्रत्ययानां (इट्-वहि-महिङ्- थास्-आथाम्-ध्वम्-त-आताम्-झङ्) शानः च आत्मनेपदसंज्ञा विधीयते । जैनेन्द्रे संज्ञालाघवे सत्यपि व्याख्यानापेक्षा तु वर्तते ।

२१. उत्तमपुरुषः २२. प्रथमपुरुषः २३. मध्यमपुरुषः - अष्टाध्याय्यां 'तिङ्स्त्रीणि त्रीणि प्रथमोध्यमोत्तमाः[115]' इति सूत्रेण तिङः प्रथमस्य त्रिकस्य (तिप् तस् झि, त आताम् झ) इत्येतस्य प्रथम: इति संज्ञा उच्यते । अस्मिन् अर्थे जैनेन्द्र व्याकरणे 'मिङस्त्रिशोऽअस्मद्युष्मदन्याः'[116] इति सूत्रेण अन्य इति संज्ञायाः विधानं क्रियते । अत्र विशेषो नाम पाणिनीयेन सूत्रेण प्रथम:, मध्यमः, उत्तमः इत्यनेन क्रमेण तिङः प्रत्येकं त्रिकस्य संज्ञाविधानं कृतं वर्तते । जैनेन्द्रव्याकरणे तु एतद्विपरीतक्रमेण प्रत्ययानां संज्ञाविधानं कृतं वर्तते । पाणिनीये शास्त्रे ये प्रत्ययाः (मिप्-वस्-मस् तथा इट्-वहि-महि) उत्तमपुरुषसंज्ञकाः भवन्ति तेषां अस्मद् इति संज्ञाविधानम् कृत्वा तेषां क्रमः जैनेन्द्रसूत्रे पूर्वं स्थापितः। पाणिनीये शास्त्रे ये प्रत्ययाः (सिप्-थस्-थ तथा थास्-आथाम्-ध्वम्) मध्यमपुरुषसंज्ञकत्वेन उक्ताः तेषां युष्मद् इति नामकरणं कृत्वा तेषां क्रमः जैनेन्द्रसूत्रे मध्ये स्थापितः। तथा पाणिनीये शास्त्रे ये प्रत्ययाः (तिप्-तस्-झि, तथा त-आताम्-झ) प्रथमपुरुषसंज्ञकत्वेन उक्ताः तेषाम् अन्य इति नामकरणं कृत्वा तेषां क्रमः अन्ते स्थापितः अस्ति । पाणिनीयसूत्रैः आदौ एतेषां तिबादीनां प्रत्ययानां प्रथमादिसंज्ञाविधानं कृत्वा ततः तेषां प्रयोगः कस्मिन् अर्थे करणीयः इत्युक्तं वर्तते । यथा 'युष्मद्युपपदे समानाधिकरणे स्थानिन्यपि मध्यमः'[117] इति सूत्रेण मध्यमपुरुषसंज्ञावतां प्रत्ययानां प्रयोगः, 'अस्मद्युत्तमः'[118] इति सूत्रेण अस्मद् इति उपपदे उत्तमपुरुषसंज्ञावतां

[115] अष्टा.१.४.१०१

[116] जैनेन्द्र.१.२.१५२

[117] अष्टा.१.४.१०५

[118] अष्टा.१.४.१०७

प्रत्ययानां प्रयोगः करणीयः इत्युक्तं वर्तते तथा 'शेषे प्रथमः'[119] इति सूत्रेण शेषे अर्थे प्रथमपुरुषसंज्ञावतां प्रत्ययानां प्रयोगः करणीयः इत्युक्तं वर्तते।

एतेषां सूत्राणां सारं गृहीत्वा जैनेन्द्रव्याकरणे तिबादीनां प्रत्ययानां प्रत्येकं त्रिकस्य संज्ञाकरणवेलायामेव 'अस्मद् युष्मद् अन्य' इति एताः तदर्थप्रातिपादिकसंज्ञाः उक्ताः सन्ति। एताभिः संज्ञाभिः महत् लाघवम् साधितं वर्तते इति तु स्फुटमेव।

२४. एकवचनम् २५. द्विवचनम् २६. बहुवचनम् - पाणिनीये 'तान्येकवचन-द्विवचन-बहुवचनान्येकशः'[120] इति सूत्रेण तिङां सुपां च त्रिकाणामेकशः एकवचनम्, द्विवचनम्, बहुवचनम् चेति संज्ञाः विधीयन्ते । आचार्यदेवनन्दिना 'एकद्विबहवश्चैकशः'[121] इति सूत्रेण तिङां सुपां च त्रिकाणामेकशः एकः द्विः बहुः च इति संज्ञाः विहिताः। तेन इतोऽपि लाघवम् साधितं वर्तते।

२७. विभक्तिः - अष्टाध्याय्यां 'विभक्तिश्च'[122] इति सूत्रेण सुपां तिङां च विभक्तिसंज्ञा विधीयते । 'प्राग्दिशो विभक्तिः'[123] इत्यनेन सूत्रेणापि एतदधिकारे पठितानां तसिलादीनां प्रत्ययानां विभक्तिरीति संज्ञा विधीयते । जैनेन्द्रव्याकरणे विभक्तिः इति संज्ञायाः स्थाने विभक्ती इति संज्ञाविधानं कृतं वर्तते। जैनेन्द्रे प्रायः एतादृश्यः महत्यः संज्ञाः न दृश्यन्ते। किन्तु अत्र उच्यते यत् एतत् महासंज्ञाकरणम् उत्तरार्थम् इति । 'तासामाप्परास्तद्धलचः'[124] इति उत्तरसूत्रे विभक्ती इति महासंज्ञायाः प्रयोजनम् उच्यते यत् विभक्तीशब्दस्थाः हलः अचः च आकारपकारपराः तासां विभक्तीनां यथासंख्यं संज्ञाः भवन्तीति । प्रथमादीनां विभक्तीनां क्रमशः वा इप् भा अप् का ता ईप् इत्येताः संज्ञाः। यद्यपि विभक्ती इति

[119] अष्टा.१.४.१०८

[120] अष्टा.१.४.१०२

[121] जैनेन्द्र.१.२.१५५

[122] अष्टा.१.४.१०४

[123] अष्टा.५.३.१

[124] जैनेन्द्र.१.२.१५९

महासंज्ञा तथापि एतत्संज्ञायाः आधारेण अन्यसंज्ञानां प्रणयनं कृत्वा महत्तमं लाघवं साधितं दृश्यते जैनेन्द्राचार्यैः ।

प्रथमा - वा । सु औ जस् इति वा ।

द्वितीया - इप् । अम् औट् शस् इति इप् ।

तृतीया - भा । टा भ्याम् भिस् भा ।

चतुर्थी - अप् । ङे भ्याम् भ्यस् अप् ।

पञ्चमी - का । ङसि भ्याम् भ्यस् का ।

षष्ठी - ता । ङस् ओस् आम् ता ।

सप्तमी - ईप् । ङि ओस् सुप् इति ईप् ।

२८. संहिता - आचार्येण पाणिनिना वर्णानाम् अतिशयितस्य संनिकर्षस्य 'परः संनिकर्षः संहिता'[125] इति सूत्रेण संहिता संज्ञा विधीयते । संहिता इति संज्ञायाः स्थाने आचार्येण देवनन्दिना सन्धिरिति लघीयसी संज्ञा प्रयुक्ता दृश्यते । संधिसंज्ञायाः विधानार्थं तेन पृथक् सूत्रं तु न प्रणीतम् किन्तु 'सन्धौ'[126] इति अधिकारसूत्रे एव साक्षात् तस्या: प्रयोगः कृतः । तत्सूत्रे वृत्तौ लिख्यते - 'लोकतः एव संश्लेषः सन्निकर्षो वा संधिरिति ज्ञातव्यमिति । सन्धिरिति लोकप्रसिद्धायाः संज्ञायाः स्वीकृतत्वात् तेन नूतनसंज्ञासूत्रारम्भः न कृतः ।

२९. अवसानम् - अष्टाध्याय्यां वर्णानाम् अभावस्य 'विरामोऽवसानम्'[127] इति सूत्रेण अवसानसंज्ञा विधीयते । अवसानसंज्ञायाः स्थाने आचार्यदेवनन्दिना विरामसंज्ञायाः प्रयोगः कृतो दृश्यते । किन्तु, विरामसंज्ञां विधातुं तेन न किमपि पृथक् सूत्रं प्रणीतम् । 'विरामे विसर्जनीयः'[128] इति सूत्रे विरामेति संज्ञा प्रयुक्ता दृश्यते । तत्सूत्रे वृत्तौ लिख्यते -'विरतिः वर्णस्य अनुच्चारणं विरामः' इति । तन्नाम

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[125] अष्टा. १.४.१०९

[126] जैनेन्द्र.४.३.६०

[127] अष्टा.१.४.११०

[128] जैनेन्द्र.५.४.१९

लोकप्रसिद्धस्य विरामेति अर्थस्य ग्रहणमिह शास्त्रे कृत्वा जैनेन्द्राचार्यैः लाघवं सम्पादितं दृश्यते।

उपसंहारः -

पाणिनीयानां संज्ञानां जैनेन्द्रव्याकरणस्थं स्वरूपं दृष्ट्वा साम्यवैषम्ययोः चिन्तनं कृत्वा उपसंहाररूपेण एवं वक्तुं शक्यते।

व्याकरणशास्त्रस्य प्रयोजनेषु लघ्विति प्रयोजनं वर्तते। व्याकरणशास्त्रस्य लघुनोपायेन अवगमनाय बहुत्र प्रयासः कृतः दृश्यते। अत एव उच्यते 'अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः' इति। शास्त्रे लाघवम् द्विविधं भवति - शब्दकृतम् अर्थकृतं च। बहुत्र पाणिनीयव्याकरणे याः संज्ञाः उच्यन्ते तत्र यद्यपि टि घु भ इत्यादयः लघ्व्यः अपि काश्चन संज्ञाः सन्ति, तथापि महत्यः संज्ञाः अपि दृश्यन्ते संख्या उपसर्जनमित्यादयः। तत्र भगवता भाष्यकृतोच्यते - 'संख्या इति महती संज्ञा क्रियते। संज्ञा च नाम यतो न लघीयः। कुत एतत्? लघ्वर्थं हि संज्ञाकरणम्। तत्र महत्याः संज्ञायाः करणे एतत् प्रयोजनमन्वर्थसंज्ञा यथा विज्ञायेत। संख्यायते अनया इति संख्या।'[129] पाणिनीये शास्त्रे एवम्प्रकारेण हेतुपुरस्सरं महत्संज्ञाकरणम् कृतं दृश्यते। येन शास्त्रे सरलतया अवगमः स्यात्। किन्तु जैनेन्द्रे कांश्चन अपवादान् विहाय सर्वत्र लघुसंज्ञाकरणमेव कृतं दृश्यते।

- **जैनेन्द्रे लोकप्रसिद्धस्यार्थस्य ग्रहणात्क्वचित्तत्संज्ञानां संज्ञासूत्रत्वेनानुल्लेखः** -

आचार्येण देवनन्दिना क्वचित् लोकप्रसिद्धायाः संज्ञायाः ग्रहणं कृत्वा तत्संज्ञाविधानार्थं पुनः शास्त्रे नूतनसूत्रारम्भः न कृतः वर्तते। यथा सन्धिः, विरामः, इत्यादयः संज्ञाः साक्षात् तेन विधिप्रदेशेषु प्रयुक्ताः। यथा 'विरामे विसर्जनीयः' इति विधिप्रदेशे एव साक्षात् विरामसंज्ञोल्लेखो दृश्यते। किन्तु विरामसंज्ञाविधायकं सूत्रं तैर्न प्रणीतम्।

129 महा.२.२.३०

- **पाणिनीयसंज्ञानां स्थाने लघीयसीनां संज्ञानां प्रयोगः -**

पाणिनीये शास्त्रे अङ्गम्, निपातः, आत्मनेपदम्, परस्मैपदम् इत्यादयः बहव्यः संज्ञाः प्रदीर्घाः सन्ति । अन्वर्थसंज्ञाकारणतः तच्छास्त्रे तासामलघुकरणम् । किन्तु जैनेन्द्रे व्याकरणे लघीयसीनां संज्ञानां सर्वथाग्रहकारणतः प्रदीर्घानां पाणिनीयसंज्ञानां स्थाने लघ्व्यः संज्ञाः प्रणीताः । यथा अङ्गसंज्ञायाः स्थाने गुसंज्ञा, निपातसंज्ञायाः स्थाने निसंज्ञा, परस्मैपदसंज्ञायाः स्थाने मसंज्ञा, आत्मनेपदसंज्ञायाः स्थाने द इति संज्ञा ।

- **जैनेन्द्रे कासाञ्चन पाणिनीयसंज्ञानां यथावत् स्वीकारः -**

आचार्यदेवनन्दिना सर्वासां पाणिनीयसंज्ञानां स्थाने परिवर्तनं कृत्वा स्वीयाः संज्ञाः न प्रतिपादिताः। कासाञ्चन पाणिनीयसंज्ञानां यथावत्स्वीकारोपि स्वीये ग्रन्थे कृतो दृश्यते । यथा भ, पदम्, कारकम्, कर्ता, कर्म, करणम्, संप्रदानम्, अपादानम्, अधिकरणम्, हेतुः इत्येताः संज्ञाः महतादरेण जैनेन्द्रे स्वीकृताः अवलोक्यन्ते ।

- **शब्दकृतलाघवपक्षपातिनः जैनेन्द्राचार्याः -**

जैनेन्द्राचार्यैः सर्वत्र वर्णकृतलाघवत्वमेव अङ्गीकृतं वर्तते । क्वचिदेव अन्वर्थसंज्ञापक्षोऽपि आश्रीयते । किन्तु तत्रापि तैः वर्णकृतलाघवं तु न त्यज्यत एव । यथा अवसानसंज्ञायाः स्थाने विरामः, संहितासंज्ञायाः स्थाने सन्धिः इति ।

- **वर्णकृतलाघवस्यापेक्षयार्थकृतलाघवस्य प्राधान्यात् पाणिनीयानां संज्ञानां लाघवमेव -**

आचार्येण देवनन्दिना लघुसंज्ञाकरणम् कृत्वा महल्लाघवं साधितं वर्तते इत्यत्र नास्ति मनागपि संशयः । किन्तु शब्दकृतलाघवस्य अपेक्षया अर्थकृतं हि लाघवं महत्त्वपूर्णं भवति । पाणिनिना महत्य: संज्ञाः यद्यपि कृताः, किन्तु तत्र अन्वर्थता वर्तते । अतः अर्थकृतं लाघवं वर्तत एव । आचार्यदेवनन्दिना सर्वत्र संज्ञाकरणसमये शब्दकृतलाघवस्यैव पक्षः आश्रितः वर्तते । अतः सर्वत्र

व्याख्यानापेक्षत्वात्तत्पक्षे महद्गौरवं क्लिष्टत्वं च वर्तते । अतः यद्यपि पाणिनीयस्यापेक्षया जैनेन्द्रं व्याकरणम् अर्वाचीनम् पाणिनीयाधारितं च तथापि पाणिनीयव्याकरणस्य तुलनया तत् प्रसिद्धं नाभवत् । लोकविज्ञातानामन्वर्थकानां च संज्ञानां स्वीकरणेन पाणिनीयं व्याकरणम् अर्थकृतलाघवेन संपन्नं सत्प्रसिद्धमभूत् ।

संदर्भग्रन्थाः -

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Online Learning Resources Centre: विशेष संदर्भ ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक

पुरुषोत्तम प्रल्हाद कावळे
संजय शामराव भूतमवार

सार :-

आज माहिती तंत्रज्ञानाच्या युगात जेव्हा सर्वच स्तरातून आणि विशेषतः कोविड सारख्या परिस्थितीपासून शासन स्तरावरून online शिक्षण, online अध्ययन आणि अध्यापनावर भर दिला जात आहे तेव्हा सर्वच शिक्षण संस्थांच्या ग्रंथालायातूनही हा उद्देश साध्य होण्याच्या दृष्टीने ग्रंथालयांना Online Learning Resources Centre मध्ये transform करणे आवश्यक असतांना ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी त्यांच्या सभासदांना Online Learning Resources Centre स्वरुपात सेवा उपलब्ध करून देण्याकरिता केलेल्या प्रयत्नांचे अध्ययन प्रस्तुत शोध निबंधात केले आहे.

शोध संज्ञा:- Learning Resources, website, archive, e-content, consortium, google drive, youtub, repository, Remote Access

प्रस्तावना :-

ग्रंथालयांनी त्यांच्या उदयापासूनच त्यांच्याकडे संग्रहित ज्ञानाच्या माध्यमातून मानव समाजाची सेवा केली आहे. मानव समाजाच्या विकासाबरोबर मनुष्याची माहिती बाबतची किंवा माहिती मिळविण्याची संकल्पना बदलत गेली त्याच बरोबर ग्रंथालायांनीही स्वतः मध्ये बदल करून नवी स्थित्यंतरे स्वीकारून मनुष्याच्या माहिती बद्दलच्या आकांक्षा पूर्ण केल्या आहेत.

आधी वाचक ग्रंथालयात संग्रहित ज्ञान ग्रंथ स्वरुपात मागणी करीत असे. मात्र समाजात झालेल्या संगणक आणि इंटरनेट तंत्रज्ञानाच्या अंतर्भावाने व माहिती संग्रहणाच्या अद्ययावत आभासीय संसाधानामुळे आणि माहितीची अतिउच्च उपयोगीता व आवश्यकतेमुळे उपयोक्ता आता ज्ञानाची मागणी त्यांच्या स्रोताच्या आणि आभासीय database स्वरुपात करीत आहेत. त्यामुळे ग्रंथालायातूनही पारंपरिक ज्ञान संग्रहण साधनांबरोबरच इंटरनेट, आधुनिक संगणक आणि माहिती तंत्रज्ञान संसाधनांचा अंतर्भाव

करून उपभोक्त्यांना सेवा पुरविल्याजात आहेत आणि म्हणून आज ग्रंथालयांना ज्ञान स्रोत केंद्र असे संबोधण्यात येते.

आजच्या तरुण पिढीने प्लेग, सार्स, इतर साथीचे रोग ज्यामुळे संपूर्ण मानव समाज धोक्यात येईल असे रोग इतिहासात वाचले होते. मात्र २०२० मध्ये आलेला कोरोना (कोविड १९) हे स्वतः अनुभवले आहे. कोरोना मुळे संपूर्ण जग थांबले होते, घरात बंदिस्त झाले होते, मात्र याही परिस्थितीत अध्ययन आणि अध्यापन सुरू रहावे याकरिता शासन स्तरावर अध्ययन आणि अध्यापन online पद्धतीने सुरू करण्याचा निर्णय घेतला. पण online अध्ययन आणि अध्यापनाकरिता पाठ्यपुस्तक पाठ्यक्रमाशी निगडीत आवश्यक वाचन साहित्य, विद्यार्थी आणि प्राध्यापक वर्गाला तातडीने उपलब्ध करून देणे सहज शक्य नव्हते.

इंटरनेटच्या जाळ्यात विविध विषयाशी निगडीत वाचन साहित्य मोठ्या प्रमाणात उपलब्ध आहे. मात्र ते उपलब्ध करून घेण्यात बऱ्याच अडचणी आहेत. विषयाशी निगडीत योग्य साहित्य शोधण्यात बराच वेळ, आणि श्रम खर्ची करावे लागते. त्यातही कोविड ची परिस्थिती अचानक उद्भवल्यामुळे कुणीही या परिस्थितीशी सामना करण्यास तयार नव्हते, मात्र ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी त्यांच्या उपयोक्त्यांना, सभासद वाचक विद्यार्थी आणि प्राध्यापकांना त्यांच्या विषयाशी निगडीत वाचन साहित्य online उपलब्ध करून देऊन Online Learning Resources Centreची संकल्पना मूर्त स्वरुपात साकार केली आहे.

संशोधनाचे उद्देश:-

१) ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी त्यांच्या उपयोक्त्यांना Online Learning Resources उपलब्ध करून दिलेले आहे का ते पाहणे.

२) ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी उपलब्ध करून दिलेले Online Learning Resources त्यांच्या उपयोक्त्यांना online दूरस्थ ठिकाणाहून (Out of IP) प्राप्त/ उपलब्ध होत आहे का ते पाहणे.

३) ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी उपलब्ध करून दिलेल्या Online Learning Resources सेवाची माहिती इतरांपर्यंत पोहचविणे.

संशोधन पद्धती

सादर संशोधन कार्यात ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांच्या केवळ website/ webpage चे अध्ययन करण्यात येणार असल्याने या संशोधनात webometrics संशोधन पद्धतीचा उपयोग करण्यात आला आहे.

ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी त्यांच्या उपयोक्त्यांना, सभासद वाचक विद्यार्थी आणि प्राध्यापकांना त्यांच्या विषयाशी निगडीत वाचन साहित्य online घर बसल्या उपलब्ध करून देण्यासाठी पुढील संसाधनांचा वापर करुन Online Learning Resources Centre ची संकल्पना पुढील प्रमाणे साध्य केली.

website:-

ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांची स्वतंत्र website नसल्यामुळे केंद्राने विद्यापीठाच्या website वर KRC च्या नावाचे webpage तयार केले आणि या page वर वाचकांना उपयोगी पडतील मात्र इंटरनेटच्या महाजालात वेळेवर शोधणे कठीण जाईल अशा विविध ओपेन सोर्स स्रोतांच्या link एकत्रित व्यवस्थित उपलब्ध करून दिल्या आहेत. त्यामुळे अभ्यासकांनी त्या link इतरत्र शोधण्यात जाणारा वेळ, श्रम आणि data ची बचत होते. अशाप्रकारे e-journal & books, World e-books, NDL, e-thesis अशा विविध उपयोगी sources link इतरत्र शोधण्यात वेळ व data खर्च न करता KRC च्या webpage वर जाऊन दिलेल्या sources link मधून हवी असलेली माहिती online हवे तेव्हा, असल्या ठिकाणी शोधण्याची व्यवस्था KRC ने आपल्या उपयोक्त्यांना करून दिली आहे. [1]

इंटरनेट archive:-

archive हि एक इंटरनेट महाजालात मोफत स्वरुपात चालविले जाणारी ग्रंथालय सेवा/ व्यवस्था आहे ज्यात कुणीही स्वतःचे खाते उघडू शकतो आणि तयार खात्यावर आपले विविध साहित्य संग्रहित करू शकतो व हवे असेल तेव्हा इंटरनेट जोडणीच्या माध्यमातून कधीही कुठेही पुनर्प्राप्त करू शकतो. [2]

ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी इंटरनेट archive वर स्वतः चे खाते उघडून विद्यापीठाच्या प्रकाशन विभागातून प्रकाशित होणारी सर्व महत्त्वपूर्ण प्रकाशाने आणि ज्ञान स्रोत केंद्रात उपलब्ध तीन हजार च्या वर प्राचीन हस्तलिखिते

डिझीटाइज करून संशोधकांना कोणतेही शुल्क न आकारता पूर्णपणे मोफत online download करण्याची सोय उपयोक्त्यांना करून दिली आहे. [3]

Youtube Channel:-

ज्ञान स्रोत केंद्र, रामटेक ने youtube सारख्या social networking site वर आपले Channel तयार केले आहे. ह्या youtube Channel वर विद्यापीठातील नामवंत प्राध्यापकांनी त्यांची विषयाशी निगडीत अभ्यासक्रमांवर तयार केलेले विडीओ uplode करून अभ्यासक्रमावर विडीओ Repository तयार केली आहे. हे अभ्यासक्रमावरिल विडीओ त्या Channel च्या माध्यमातून विद्यार्थ्यांना उपलब्ध करून दिले आहेत, जेणेकरून विद्यार्थ्यांना प्रत्यक्ष वर्गात शिकत असल्याचा अनुभव या विडीओ वरून घेता येईल. [4]

Google drive:-

माहिती तंत्रज्ञानाच्या क्षेत्रात search आणि इतर सेवा पुराविणारे google हे खूप मोठे नाव आहे जे त्यांच्या site वर mail account असलेल्या प्रत्येक खात्याला mail drive वर १५ gb पर्यंत संग्रहण सुविधा निशुल्क पुरविते. [5]

KRC ने आपल्या उपयोक्त्यांना Online Learning Resources ची सेवा उपलब्ध करून देण्यासाठी google drive या गुगलच्या सेवेचाही पुरेपूर वापर केला आहे. KRC ने विद्यापीठाच्या आधी झालेल्या परीक्षांचे पेपर सेट विद्यार्थ्यांना online उपलब्ध करून देण्यासाठी drive वर संग्रहित करून त्याची link KRC च्या वेब page ला दिली आहे त्यामुळे विद्यार्थ्यांना पेपर सेट चे घरबसल्या अवलोकन करणे सहज शक्य झाले आहे. [6]

Consortium:-

ज्ञान स्रोत केंद्र, रामटेक ने infilibnet सोबत MOU केलेला आहे आणि या MOU च्या माध्यमातून केंद्राला Economic weekly, ISID, J-Gate, J-stor, SouthAsia Archive, Springerlink, Tylor & Francis अशा आंतरराष्ट्रीय नामवंत नियतकालिकांचे user ID password च्या माध्यमातून सभासदत्व मिळालेले आहे. ह्या सर्व नियतकालिकांच्या weblink ची ग्रंथालय केंद्राने KRC च्या वेब page वर link दिली आहे. या माध्यमातून सर्व नियतकालिके २४ तास संशोधक वाचकांना उपलब्ध करून दिलेले आहेत. त्यामुळे केंद्रातील विद्यार्थी, संशोधक वाचकांना त्यांच्या विषयात सातत्याने

update होणारी माहिती Full text download करण्याजोग्या स्वरुपात मिळू शकेल ती ही पूर्णपणे मोफत. [7]

e-content programme:-

ज्ञान स्रोत केंद्राने e-content programme या नावाने नावीन्यपूर्ण उपक्रम तयार केला असून त्यां अंतर्गत विद्यापीठात चालविल्या जाणाऱ्या विविध अभ्यासक्रमांचे/ विषयांचे/ पाठ्यक्रमाच्या open sources वर उपलब्ध असलेल्या link त्या-त्या पाठ्यक्रमातील content समोर त्याची link देऊन जवळपास सर्वच अभ्यासक्रमाच्या links विद्यार्थ्यांना एकत्रित online पुरविण्याची सोय ज्ञान स्रोत केंद्र, रामटेक ने वेब page link या माध्यमातून केली आहे. [8]

Repository/ संग्रहिका:-

कुणालाही आपली repository तयार करता येते त्यासाठी D-specе किंवा Greenstone या सारखे विविध softwer मोफत आणि paide अशा स्वरुपात उपलब्ध आहेत. ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी आपली repository तयार करण्यासाठी D-specе आज्ञावलीचा पर्याय निवडला आहे आणि यामाध्यमातून केंद्राने खालील प्रमाणे विविध repository तयार केल्या आहेत. [9]

1) Book Repository:-

या संग्रहीकेत केंद्राने विद्यापीठाच्या प्रकाशन विभागातून प्रकाशित होणारे आणि विद्यापीठाचा copyright असलेले सर्व ग्रंथ डिजिटल स्वरुपात वाचकांकरिता online उपलब्ध केलेले आहेत.

2) Faculty Publications:-

केंद्राने या माध्यमातून विद्यापीठात कार्यरत सर्व प्राध्यापकांची प्रकाशने मग ते त्यांचे ग्रंथ असो वा त्यांचे विविध नियतकालिकातून प्रकाशित झालेले शोधनिबंध ते सर्व त्या-त्या प्राध्यापकांच्या नावासमोर उपलब्ध करून दिले आहेत. त्यामुळे संशोधक, विद्यार्थ्यांना व्यक्तिविशेष चे साहित्य त्यांच्याच नावाखाली एकत्रित online उपलब्ध होत आहेत.

3) कालिदास Repository:-

या संग्रहिकेच्या माध्यमातून open sources वर उपलब्ध असलेले कालिदासाचे आणि कालिदासावरचे साहित्य संग्रहित करून वाचकांना कालिदास repository च्या

माध्यमातून online उपलब्ध करून देण्याचा प्रयत्न ज्ञान स्रोत केंद्र, रामटेक यांच्या मार्फत केला जात आहे.

4) KKSU Journals repository:-

कविकुलगुरु कालिदास संस्कृत विश्वविद्यालयातून "शोधसहिता" हे UGC Carelist मध्ये समाविष्ट नियतकालिक नियमित प्रकाशित होत असून या नियतकालिकाचे सर्व खंड PDF स्वरुपात repository आणि archive वर संग्रहित करून संशोधक, प्राध्यापक वाचकांना online उपलब्ध करून दिले आहेत.

5) ODL Book repository:-

या repository च्या माध्यमातून विद्यापीठाच्या online दुरस्थ शिक्षाकेंद्राच्या माध्यमाने चालविल्या जाणाऱ्या अभ्यासक्रमाशी निगडीत विद्यापीठातून प्रकाशित सर्व पाठ्यक्रम PDF स्वरुपात
online मोफत उपलब्ध करून दिले जात आहेत.

6) Research Project Repository:-

विद्यापीठातून चालविल्या जाणाऱ्या शोधप्रकल्पाशी निगडीत प्रकाशनांना Research Project Repository यात स्थान देण्यात आले असून ते सर्वांसाठी online खुले ठेवलेले आहे, जेणेकरून कुणीही संशोधक, प्राध्यापक, वाचक त्याचे अवलोकन करू शकेल.

7) Thesis Repository:-

या संग्रहिकेच्या माध्यमातून सदर विद्यापीठातून आचार्य पदवी (Ph.D) प्राप्त सर्व विद्यार्थ्यांचे शोधगंगा पोर्टल वर upload केलेले शोध प्रबंध e-thesis link च्या माध्यमातून एकाच ठिकाणी उपलब्ध होण्याची व्यवस्था केली आहे. त्यामुळे संशोधक विद्यार्थ्यांना इतरत्र न भटकता आपल्या सोईनुसार विद्यापीठाचे सर्व शोधप्रबंध online उपलब्ध करून घेता येतात.

उपरोक्त सर्व स्रोत उपयोक्त्यांना इंटरनेटच्या माध्यमातून घरपोच मिळविता यावे याकरिता ज्ञान स्रोत केंद्र, रामटेक केंद्राने Informatics या संस्थेकडून remote access हि सेवा उपलब्ध करून घेतली आहे.

Remote Access:-

ह्या प्रणाली बाबत माहिती तंत्रज्ञानाच्या भाषेत सांगायचे झाल्यास Remote Access ह्या प्रणाली च्या माध्यमातून संगणकावर IP base सुरू असलेले programme/ सेवा out of IP म्हणजे दूरस्थ ठिकाणाहून (Remotly) online मिळविता (Access)

येतात. [10] सादर प्रणाली ज्ञान स्रोत केंद्राने उपलब्ध करून त्यांच्या ग्रंथालय webpage वरील उपर्युक्त सर्व सेवा उपयोक्त्याच्या दालनात व्यवस्थित उपलब्ध करून देण्याचे कार्य केले आहे. Remote Access हि प्रणाली वरील सर्व sources एकत्रित आणून एकाच user ID व password च्या उपयोगाने त्यांच्या सेवेत प्रवेश मिळविण्यास सहाय्य करते. त्यामुळे उपयोक्त्यांना उपरोक्त सेवांकरिता प्रत्यक्ष ग्रथालयात न येता इंटरनेट जोडणीच्या माध्यमातून कोणत्याही ठिकाणाहून सेवा प्राप्त करता येतील अशी सोय ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी आपल्या उपयोक्त्यांना करून दिली आहे. [11]

निष्कर्ष:-

१) ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक यांनी त्यांच्या उपयोक्त्यांना मोठ्या प्रमाणात Online Learning Resources उपलब्ध करून दिलेले आहेत.

२) Remote Access प्रणाली स्वीकारल्यामुळे online सेवा केवळ संस्थेंतर्गतच नाही तर बाहेरून दूरस्थ ठिकाणाहून देखील ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक च्या सेवा प्राप्त होत आहेत.

३) सदर अध्ययानातून ज्ञानयोगी डॉ. श्रीकांत जिचकार ज्ञान स्रोत केंद्र, रामटेक एक Online Learning Resources Centre म्हणून कार्य करीत असल्याचे निदर्शनास येते.

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पंचतंत्र व हितोपदेशातील नीतिकथांमध्ये येणारी सुभाषिते व नैतिक मूल्ये संबंध

भारती रामचंद्र केकाणे
मार्गदर्शकः मंडलिक अनिरूध्द

शोधसार :

आजच्या या युगात नैतिक मूल्ये ही फार गरजेची वाटू लागली आहेत. एकूण विचार करता नैतिक मूल्ये जोपासणे म्हणजे चांगल्या रीतीने जगणे व दुसऱ्यांनाही चांगल्या रीतीने जगू देणे असे म्हणता येईल. आज प्रत्येक क्षेत्रात नैतिक मूल्यांची घसरण होत असलेली दिसून येत आहे. त्यामुळे भ्रष्टाचार, आत्महत्या, चोरी करणे, फसवणे, एकतर्फी प्रेमातून होणाऱ्या हत्या, मुलींवर होणारे लैंगिक अत्याचार, मोबाईल चा अति व गैरवापर व त्यामुळे घडणाऱ्या घटना अशा अनेक घटना समाजात घडताना दिसत आहेत व हे टाळण्यासाठी समाजात नैतिकतेची बीजे रूजवणे आवश्यक झाले आहे. व ही नैतिकतेची बीजे रुजवण्याचे महान कार्य नीतिकथांमध्ये आलेली सुभाषिते चांगल्या प्रकारे करु शकतात.

पंचतंत्र, हितोपदेश या नीतिकथांच्या ग्रंथांमध्ये अनेक सुभाषिते आलेली आहेत. ज्याद्वारे शालेय जीवनातच मुलांवर योग्य संस्कार करणे सहज शक्य आहे.

प्रस्तुत शोधनिबंधामध्ये नीतिकथांमध्ये आलेली सुभाषिते व नैतिक मूल्ये यांचा संबंध स्पष्ट केलेला आहे.

विशष शब्द : मूल्यशिक्षण, नैतिक मूल्य, सुभाषिते, नीतिकथा, संवेदनशीलता, सौजन्यशीलता, श्रमप्रतिष्ठा, राष्ट्रीय एकात्मता.

भारतीय संस्कृत कथासाहित्याची जी वर्गवारी केली जाते. तिच्यात नीतिकथा हा एक प्रमुख भाग आहे. नीतिकथा हे उपदेश करण्याच्या हेतूने निर्माण झालेले साहित्य आहे. नीतिकथा ही एखादे नीतितत्त्व मनाशी धरून रचलेली कथा असते. योग्य त्या नीतितत्त्वाचा कथेच्या आधारे उपदेश केला असता त्याचा परिणाम खोल व चिरकालिक होतो हे समजून आल्यामुळे नीतिवृद्धांनी कथेचा आधार घेतला म्हणूनच हितोपदेशात म्हटले आहे की,

'कथाच्छलेन बालानां नीतिस्तदिह कथ्यते'। (हि.प्र.श्लो.8)

नीतिकथांची वैशिष्ट्ये

संस्कृत साहित्यातील कथासाहित्य हे वेळोवेळी आदर्शवत असे संस्कार व उपदेश देण्याच्या कामी उपयोगी पडत आलेले आहेत. त्यातल्या त्यात नीतिकथा ह्या नीतिमूल्यांची जोपासना करण्याच्या हेतूने विशेष महत्त्वाच्या आहेत.

1) नीतिकथा ह्या बालोपयोगी आहेत. या कथांच्या आधारे नैतिक मूल्ये शिकविली जातात.
2) यात पात्र म्हणून केवळ मानवांच्या समावेश नसून पशू, पक्षी, किटक इ. मानवेतर पात्रांचाही समावेश असतो.
3) नीतिकथा ह्या विशेषतः नीतिशास्त्र, अर्थशास्त्र व धर्मशास्त्राशी संबंधीत आहेत.
4) यात दैनंदिन व्यवहारातील योग्य व अयोग्य दोन्ही गोष्टींचा उल्लेख आढळतो उदा पावित्र्य, कर्तव्यपालन मैत्री वचन इ.बरोबरच छल, कपट, खोटेपणा, अविश्वास, दांभिकता, स्त्रियांचे दुश्चरित्र इ. दोषांवर ही प्रकाश टाकला आहे.
5) नीतिकथांमधील पात्र पशू.पक्षी इ. हे मानवांप्रमाणेच मानवीय गुण व स्वभावाने युक्त आहेत.
6) नीतिकथांमध्ये जीवनात यशस्वी होण्याच्या उद्‌देशाने उपयुक्त असणाऱ्या सर्व गुणांचा उल्लेख केलेला आहे. तसेच जीवनात अपयशास कारणीभूत असणाऱ्या गोष्टींवर ही प्रकाश टाकला आहे.
7) नीतिकथांमध्ये कथा, नीति, सदाचार, व्यवहारज्ञान, धर्म उपदेश तसेच काव्य.सौंदर्य यांची योग्य गुंफन केलेली आढळते.

सुभाषितांचे महत्त्व :

श्लोकमय सुभाषिते ही संस्कृत साहित्यातील एक अमूल्य व समृद्ध भांडारच आहेत. ही सुभाषिते जीवनाच्या सर्व अंगोपागांना स्पर्श करणारी आहेत. चार पुरुषार्थ, नवरस, षड्‌रिपू इ. सारख्या विषयांचा सुभाषितांमध्ये समावेश होतो. तसेच त्यात उपहास, उपदेश आणि विनोदही वेगवेगळया विषयांच्या अनुषंगाने आढळतात. अशा सुभाषितांच्या माध्यमातून नीतिकथांमधून योग्य नैतिक मूल्ये जोपासली जावू शकतात. पंचतत्र, हितोपदेश हे नीतिबोधक असल्यामुळे त्यामधून तर अनेक सुभाषिते आढळतात. पंचतंत्रामध्ये तर सुभाषिते ही वाक्‌चातुर्यासाठी तसेच विद्‌वत्तेसाठी किती महत्त्वाची आहेत हे सांगितले आहे.

सुभाषितमयद्रव्यसंग्रहं न करोति यः।
स तु प्रस्तावयज्ञेषु कां प्रदास्याति दक्षिणाम् ।।(पं.2.179)
अर्थात– जो सुभाषितरूपी द्रव्याचा संग्रह करीत नाही तो संवादयज्ञात कोणती दक्षिणा देईल? म्हणजेच सभेत श्रोत्यांना कसे संतुष्ट करू शकेल?

सुभाषितांमध्ये आलेली नैतिकमूल्ये :

नैतिकमूल्यांमध्ये वक्तशीरपणा, नीटनेटकेपणा, श्रमप्रतिष्ठा, सौजन्यशीलता, सर्वधर्मसहिष्णुता, राष्ट्रभक्ती, संवेदनशीलता, वैज्ञानिक, दृष्टीकोन, राष्ट्रीय एकात्मता, स्त्रीपुरुष समानता या दहा मुख्य नैतिक मूल्यांचा समावेश होतो. या नैतिक मूल्यांच्या आधारे मुलांमध्ये ज्ञानाबरोबरच शील, चारित्र्य, संस्कार यांची रुजवणूक करणे म्हणजेच मूल्यशिक्षण होय. या मूल्यशिक्षणातूनच मुलांमध्ये न्याय, स्वातंत्र्य, आदर, सत्य, अहिंसा, जबाबदारी, सचोटी, निष्ठा, प्रामाणिकपणा इ. मूल्यांची जोपासना होऊ शकते व ही सर्व नैतिक मूल्ये नीतिकथांमधील सुभाषितांमध्ये आढळून आलेली आहेत.

संवेदनशीलताः

बाह्य जगात घडणाऱ्या घटनांचा, प्रसंगाचा, सभोवतालच्या परिसराचा, परिस्थितीचा व सहवासात येणाऱ्या व्यक्तिच्या वागण्या. बोलण्याचा व्यक्तिच्या मनावर परिणाम होऊन घडणारी प्रतिसादात्मक कृती म्हणजेच संवेदनशीलता होय[1].

संवेदनशीलता व्यक्तिच्या संगतीवर, मित्र परिवारावर तसेच त्याच्या वागण्या बोलण्यावर, राहणीमानावर अवलंबून असते. म्हणून यांत संगत, मैत्री , सत्य, अहिंसा, धैर्य इत्यादी मुल्ये अंतर्भूत होतात. या मुल्यांच्या अनुषंगाने बरीच सुभाषिते नीतिकथांमध्ये आलेली आहेत.

व्यक्तिची जडणघडण ही बहुदा संगतीवरच आधारित असते, त्यामुळे कोणाशी संगत करावी? वाईट संगतीचे दुष्परिणाम काय होतात? यावर विविध सुभाषिते नीतिकथांमध्ये आलेली आहेत.

असतां संगदोषेण साधवो यान्ति विक्रियाम्।
दुर्योधनप्रसङ्गेण भीष्मो गोहरणे गतः ।। (पं.1.274)

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[1] मूल्यशिक्षण प्र. 2 रे पृ. 26 नदपीपअंरपणंबण्पद.चकी

अर्थः दुर्जनांच्या संगतीदोषाने सज्जन ही विकारवश होतात. जसे की, दुर्योधनाच्या संगतिमुळे भीष्म गोहरणास गेले होते.

पंचतंत्रातील मित्रभेद या तंत्रामध्ये भीष्मासारख्या सज्जनाला दुर्योधनासारख्या दुर्जनाच्या संगतीमुळे दोष उत्पन्न झाला. यावरुन दुर्जनाच्या संगतीदोषाने सज्जनही विकारवश होतात. म्हणून नेहमी चांगल्या व्यक्तिच्याच सहवासात राहावे असे सांगितले आहे. तसेच पंचतंत्रातील मित्रसंप्राप्ती या तंत्रात तर बृहस्पति म्हणतात की, ज्याचा पराक्रम, कुळ व कृती माहित नाही अशा बरोबर कधीच संगत करू नये.[2] चांगल्या व्यक्तिंच्या संसर्गामुळे होणारे फायदे सांगताना पंचतंत्रातील काकोलूकीय या तंत्रामध्ये पुढील श्लोकात म्हटले आहे की,

महाजनस्य सम्पर्कः कस्य नोन्नतिकारकः ।
पद्मपत्रस्थितं तोयं धत्ते मुक्ताफलश्रियम् ।। (पं.3.59)

अर्थ : महात्म्याचा संपर्क कोणास उन्नतिकारक होत नाही ?
कमलपत्रावरील पाणी मोत्यासारखी कांती (तेज, सौंदर्य) धारण करते.

म्हणजेच कमलपत्राच्या सान्निध्यात ज्याप्रमाणे पाण्याचा थेंब मोत्यासारखे सौंदर्य प्राप्त करतो त्याप्रमाणे महात्म्याच्या संपर्कात व्यक्तिच्या जीवनाचे कल्याण होते तसेच हितोपदेशातील प्रस्ताविकामध्ये ही सज्जनाच्या संगतीचे महत्त्व पुढीलप्रमाणे सांगितले आहे.

काचः काञ्चनसंसर्गाद्धत्ते मारकतीं द्युतिम् ।
तथा सत्संनिधानेन मुर्खो याति प्रवीणताम् ।।(हि.प्र..41)

अर्थ : जसे बिलोरी काच सोन्याच्या सान्निध्यात ठेवल्याने मरकत मण्यांची कांती धारण करते, त्याप्रमाणे सज्जनांच्या साहचर्याने मूर्ख मनुष्य ही निपुणता प्राप्त करू शकतो.

अशा प्रकारे ही व अशी अनेक सुभाषिते सत्संगती विषयी आलेली आढळतात.तसेच संगत करण्यापूर्वी मित्र कसा असावा? खरा मित्र कसा ओळखावा? मैत्री करताना योग्य मित्राची निवड कशी करावी? यावर ही सुभाषिते आलेली आढळतात.

पंचतंत्रातील मित्रभेद या तंत्रात खरा मित्र कसा ओळखावा? हे सांगताना म्हटले आहे की,

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[2] पं.मि.सं.2.63

स सु×दव्यसने यः स्यादन्यजात्युदभवोऽपि सन् ।
वृद्धौ सर्वोऽपि मित्रं स्यात्सर्वेषामेव देहिनाम् ।।(पं.1.367)

अर्थ: अन्य जातीत जन्म झालेला असला तरी जो दुखा:त साथ देतो, तोच मित्र असतो, समृद्धीत सर्वच देहधारींचा प्रत्येकजण मित्र असतो. म्हणजेच सुखात सर्वच मित्र असतात पण जो दुःखात साथ देतो तोच खरा मित्र असतो.

पंचतंत्रातील लब्धप्रणाश या तंत्रात आपल्या फायद्यासाठी जवळ येणाऱ्या स्वार्थी मित्राचा त्याग करावा असे म्हटले आहे.

वर्जयेत्कौलिकाकारं मित्र प्राज्ञतरो नरः।
आत्मनः सम्मुखं नित्यं य आकर्षति लोलुपः।।(पं.4.12)

अर्थ : अत्यंत बुद्धिमान मनुष्याने जो लोभामुळे आपल्याकडे येतो अशा ढोंगी मित्राचा त्याग करावा.

अशाप्रकारे योग्य मित्राची पारख कशी करावी? हे सांगणारी सुभाषिते तर आहेतच तसेच व्यक्तिच्या हातून अनेक पापे ही क्रोधामुळेच घडत असतात, क्रोधावर नियंत्रण असणे फार गरजेचे आहे. कारण त्यामुळे आपलेच फार मोठे नुकसान होत असते. पंचतंत्रातील मित्रभेदात म्हटले आहे की,

पुंसामसमर्थानामुपद्रवायात्मनो भवेत्कोपः ।
पिठरं ज्वलदतिमात्रं निजपार्श्वनेव दहतितराम्।।(पं.1.353)

अर्थ: असमर्थ पुरुषांचा क्रोध स्वतःच्याच नुकसानास कारणीभूत होतो जसे अत्यंत तापलेली कढई आपल्या आजूबाजूलाच अधिक तापवते. म्हणजेच क्रोधामुळे व्यक्तिचे स्वतःचेच नुकसान होत असते.

ज्याप्रमाणे क्रोधावर नियंत्रण आवश्यक असते त्याचप्रमाणे माणसाने नेहमी खरे बोलले पाहिजे. तैत्तिरीय उपनिषदातही सत्याचे महत्त्व सांगताना 'सत्यंवद, धर्मंचर ' असे म्हटले आहे.[3] खोटे बोलल्याने सहस्त्र हत्येचे पाप लागते. तसेच सत्याचे पारडे नेहमीच जड असते. उशिरा का होईना, पण शेवटी सत्याचाच विजय होत असतो.

हे सांगताना पंचतंत्रातील काकोलूकीय या तंत्रात म्हटले आहे की,

[3] तैत्तिरियोपनिषद अनुशासन (3.5.2)

पञ्च पश्वनृते हन्ति दश हन्ति गवानृते।
शतं कन्यानृते हन्ति सहस्रं पुरुषानृते ।।(पं.3.109)

अर्थः पशुविषयक असत्य बोलल्याने पाचांच्या हत्येचे, गायींविषयी असत्य बोलल्याने दहांच्या हत्येचे, कन्येविषयी असत्य बोलल्याने शंभराच्या हत्येचे व मनुष्याविषयी असत्य बोलल्याने सहस्र हत्यांचे पाप लागते. सत्याचे महत्त्व सांगताना हितोपदेशात तर म्हटले आहे की,

अश्वमेधसहस्राणि सत्यं च तुलया कृतम्।
अश्वमेधसहस्राद्धि सत्यमेवाति रिच्यते ।। (हि.4.130)

अर्थ : सहस्र अश्वमेध आणि सत्य यांची तुलना केली तर सहस्र अश्वमेधांपेक्षाही सत्याचे पारडे जड असल्याचे दिसून येईल.

सत्याइतकेच महत्त्वाचे मूल्य म्हणजे अहिंसा. अहिंसेचे महत्त्व सांगताना, महाभारतात श्रीकृष्णांनी 'अहिंसा परमोधर्मः' असे म्हटले आहे. हितोपदेशात व पंचतंत्रात पुढील सुभाषितामधून अहिंसेचे महत्त्व सांगितले आहे.

सर्वहिंसानिवृत्ता ये नराः सर्वसहाश्च ये।
सर्वस्याश्रयभुताश्च ते नराः स्वर्गगामिनः ।। (हिं.1.64)

अर्थ : जे लोक सर्वप्रकारच्या हिंसेपासून पराङ्मुख असतात सर्व प्रकारची परिस्थिती सहन करण्यास समर्थ असतात आणि सर्वांना आश्रय देणारे असतात ते लोक स्वर्गगामी असतात.

हिंसकान्यपि भूतानि यो हिंसति स निर्घृणः।
स याति नरकं घोरं किं पुनर्यः शुभानिच।। (पं.3.106)

अर्थ : हिंसक प्राण्यांची ही जो हत्या करतो तो निर्दयी असतो, तो घोर नरकात जातो, तर जो अहिंसक जीवाना मारतो , त्यांचे काय सांगावे?

हिंसा करू नये, हिंसक प्राण्यांची हत्या करणारा घोर नरकात जातो अशा प्रकारे अहिंसेचे महत्त्व विशद केल्यानंतर नीतिकथांमधील सुभाषितांमध्ये माणसाने धैर्यवान असावे, धैर्य कधीच सोडू नये हे ही सांगितले आहे. कारण धैर्याच्या अभावाने नकारात्मक विचारांची निर्मिती होवू लागते व त्यातूनच पुढे मनाचे खच्चीकरण होऊन आत्महत्येसारखी प्रवृत्ती निर्माण होते. म्हणून धैर्याचा त्याग करू नये, हे सांगतांना पंचतंत्रातील मित्रभेद या तंत्रातील पुढील श्लोकात म्हटले आहे की,

त्याज्यं न धैर्यं विधुरेऽपि दैवे, धैर्यात्कदाचित्स्थितिमाप्नुयात्सः।
याते समुद्रेऽपि हि पोतभङ्गे सांयात्रिको वाञ्छति कर्म एव।।(पं.1. 216)

अर्थ : दैवाची साथ नसली तरी मनुष्याने धैर्याचा त्याग करु नये. कारण धैर्याने कदाचित स्वाभाविक स्थिती प्राप्त होईल. समुद्रात जहाज बुडाल्यावरही सागरी व्यापारी उदयोग करण्याचीच इच्छा करतो.

ज्याप्रमाणे जहाज बुडाल्यावरही सागरी व्यापारी व्यापार करण्याची इच्छा सोडत नाही. त्याप्रमाणे दैवाची साथ असो वा नसो व्यक्तिने धैर्य सोडता कामा नये.पंचतंत्रातील लब्धप्रणाश या तंत्रात तर म्हटले आहे की, सिंह ज्याप्रमाणे भुकेलेला असला तरीही गवत खात नाही,[4] त्याप्रमाणे व्यक्तिने संकटात सापडले तरी नीतिमार्गाचे उल्लंघन करू नये.

अशाप्रकारे संवेदनशीलता या नैतिक मूल्यांवर आधारित अनेक सुभाषिते नीतिकथांमध्ये आढळतात.

सौजन्यशोलता :

आपल्या आचारविचारातून बोलण्यातून इतरांबद्दल आदरभाव, सद्भाव व्यक्त करणे आणि कुणालाही न दुखवता व्यवहार करणे म्हणजेच सौजन्यशीलता.[5] या नैतिक मूल्यांचा अंतर्भाव असणारी बरीच सुभाषिते नीतिकथांमध्ये आढळतात.

दुसऱ्यास त्रास देणाऱ्यास जन्मोजन्मी दुःख भोगावे लागते. वाईट कर्माचे फळ नेहमी त्रासदायकच असते. वाईट कर्मामुळे व्यक्तिची कीर्ती नाहीशी होते, मान सन्मान नाहीसा होतो. त्यामुळे कधीही दुसऱ्यास दुःख होईल असे वागू नये हे सांगताना पंचतंत्रातील मित्रभेद या तंत्रात म्हटले आहे की,

अविरुद्ध सुखस्थं यो दुःखर्मागे नियोजयेत ।
जन्मजन्मान्तरे दुःखी स नरः स्यादसंशयम्।। (पं.1.393)

अर्थ : जो मनुष्य अविरोधी व सुखात राहणाऱ्यांना दुःख मार्गास लावतो तो मनुष्य जन्मोजन्मी दुःखी होतो ह्यात संशय नाही.

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4 पं. ल. (44.76)

5 मूल्यशिक्षण प्र. 2 रे पृ. 27 नदपीपअंरपणंबण्पद.चकि

पंचतंत्रातील मित्रसंप्राप्ती या तंत्रात ज्या गोष्टीमुळे अप्रतिष्ठा प्राप्त होईल, अधोगती होईल असे कर्म कधीही करू नये असे म्हटले आहे.[6] तर अपरीक्षितकारक या तंत्रात तर कलहाने घरे नाहिशी होतात. वाईट बोलण्याने मैत्री नष्ट होते. वाईट राजामुळे राष्ट्र नाहीशी होतात. तसेच वाईट कर्मामुळे माणसाची कीर्ती नाहिशी होते.[7] हे सांगण्याचा प्रयत्न केला आहे.

राष्ट्रीय एकात्मता :

धर्म, वंश, भाषा, चालीरीती, आहार.विहार, कला, संस्कृती, सण, उत्सव, भौगोलिक परिस्थिती यातील वेगळेपणा असूनही एकता असणे म्हणजेच एकात्मता होय.[8]

अशक्यातील अशक्य गोष्टीही एकीच्या बळावर पूर्ण होत असते म्हणूनच म्हणतात की, 'एकीचे बळ मिळते फळ' एकीत खूप ताकद असते. अशाप्रकारे एकीचे महत्त्व विशद करुन सुभाषिते राष्ट्रीयएकात्मता वाढीस लावण्याचे महत्त्वाचे काम करतात. पंचतंत्रातील मित्रभेद या तंत्रात एकीचे महत्त्व सांगताना म्हटले आहे की,

बहुनामप्यसाराणां समवायो हि दुर्जयः ।
तृणैरावेष्टयते रज्जुर्यया नागोपि बध्यते।। (पं.1.361)

अर्थ : ज्याप्रमाणे तृणांच्या बनविलेल्या दोरीने हत्ती ही बांधला जातो त्याप्रमाणे पुष्कळ दुर्बलांचा समूह सुद्धा दुर्जय असतो.

तर काकोलूकीय या तंत्रात कितीही जोराचा वारा आला तरीही एकजुटीने उभ्या असणाऱ्यावृक्षांना हलवू शकत नाही. त्याप्रमाणे एकजुटीने एकोप्याने राहणाऱ्यांवर कधीही कोणतेही संकट येवू शकत नाही असे सांगितले आहे.[9] तसेच हितोपदेशातील मित्रलाभ या तंत्रात म्हटले आहे की, ज्याला बांधव सोडून जातात, जो एकटा राहतो अशा व्यक्तिची अवस्था तूस काढून टाकलेल्या तांदळाप्रमाणे होते.म्हणून आपले बांधव थोडेसेच असले तरी त्यांच्याशी एकोप्याने राहण्यातच आपला फायदा असतो. हाच श्लोक

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6 पं.मि.सं. (2.117)

7 पं. अ. (5.77)

8 मूल्यशिक्षण प्र. 2 रे पृ. 28 नदपीपअंरपणंबण्पद.चकि

9 पं.का.(3.53)

पंचतंत्रातील काकोलूकीय या तंत्रातही आलेला आहे.[10] व दोन्हींचा उद्‌देश एकच आहे तो म्हणजे माणसाने एकोप्याने राहिले पाहिजे.

'हे विश्वची माझे घर' या उक्तीप्रमाणे संपूर्ण विश्वच आपले कुटुंब मानावे असा संदेश हितोपदेशातील मित्रलाभ व पंचतंत्रातील अपरीक्षितकारक या तंत्रामधील

सुभाषितातून दिला गेला आहे.[11] या व अशा अनेक सुभाषितांमधून राष्ट्रीय एकात्मता वाढीस लागू शकते.

श्रमप्रतिष्ठा :

कष्टाचे कोणतेही काम कमी दर्जाचे नसते. असंख्य हात सतत कष्ट करतात म्हणून आपले आयुष्य सुलभ बनते प्रत्येकाने स्वतःहून व मनापासून काम केले पाहिजे म्हणजेच श्रमप्रतिष्ठा होय.[12]

'प्रयत्ने वाळूचे कण रगडिता, तेलही गळे'। या उक्तीप्रमाणे कोणतीही गोष्ट प्रयत्नाशिवाय साध्य होऊ शकत नाही. म्हणून माणसाने प्रयत्न करणे सोडू नये. प्रयत्नांसाठी आवश्यक असते ते परिश्रम. केवळ भाग्यावर अवलंबून न राहता माणसाने कष्ट केले पाहिजेत. हे सांगताना हितोपदेशातील प्रस्ताविकात व पंचतंत्रातील मित्रभेद या तंत्रात म्हटले आहे की, उद्योग करणाऱ्यापुरुषश्रेष्ठास लक्ष्मी प्राप्त होते. दैव देईल असे सामर्थ्यहीन भित्रे म्हणत असतात. दैवावर मात करून आपल्या सामर्थ्यानुसार परिश्रम व प्रयत्न केले पाहिजेत.[13] तर पंचतंत्रातील मित्रसंप्राप्ती या तंत्रात म्हटले आहे की,

उद्यमेन हि सिद्‌ध्यन्ति कार्याणि न मनोरथैः ।
न हि सिंहस्य सुप्तस्य प्रविशन्ति मुखे मृगाः ।।(पं.2.141)

अर्थ : परिश्रमानेच कार्ये सिद्धीस जातात केवळ मनात विचार करून नव्हे. जसे झोपलेल्या सिंहाच्या मुखात मृग स्वतःहून प्रवेश करीत नाही. त्यासाठी त्यालाच प्रयत्न करावे लागतात.अशाप्रकारे वरील सुभाषितांमधून श्रमाचे महत्त्व विशद केलेले आढळून येते.

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10 पं. का.(3.56)

11 हि.मि.(1.70),पं. अ.(5.38)

12 मूल्यशिक्षण प्र. 2 रे पृ. 28 नदर्पीपअंरपण्ंबण्पद.चकी

13 हि.प्र.(0.31),पं.मि.(1.392)

ही व अशी इतर ही नैतिक मूल्ये नीतिकथांमधील सुभाषितांमध्ये आढळून येतात. जी मूल्यशिक्षणाचे महत्त्वाचे कार्य करु शकतात.

निष्कर्ष:

संस्कृत साहित्यातील नीतिकथा या अबालवृद्धांना नेहमीच आकर्षित करीत आलेल्या आहेत. नीतिकथा या मुळातच नीतिशिकविण्यासाठीच उत्पन्न झालेल्या आहेत. पण संस्कृत साहित्यातील नीतिकथांमध्ये आलेली सुभाषिते ही त्याहुन किती तरी जास्त प्रमाणात नैतिक मूल्ये शिकवून जातात पंचतंत्र, हितोपदेशात आलेल्या केवळ सुभाषितांमधूनच विदयार्थ्यांना मूल्यशिक्षणाचे धडे दिले जाऊ शकतात. ह्याशोधनिबंधातून हेच सांगण्याचा प्रयत्न केलेला आहे की, सुभाषिते शालेय विदयार्थ्यांना मूल्यशिक्षण देण्यासाठी फार उपयुक्त आहेत.

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अर्थ : परिश्रमानेच कार्ये सिद्धीस जातात केवळ मनात विचार करून नव्हे. जसे झोपलेल्या सिंहाच्या मुखात मृग स्वतःहून प्रवेश करीत नाही. त्यासाठी त्यालाच प्रयत्न करावे लागतात. अशाप्रकारे वरील सुभाषितांमधून श्रमाचे महत्त्व विशद केलेले आढळून येते.

ही व अशी इतर ही नैतिक मूल्ये नीतिकथांमधील सुभाषितांमध्ये आढळून येतात. जी मूल्यशिक्षणाचे महत्त्वाचे कार्य करु शकतात.

निष्कर्ष:

संस्कृत साहित्यातील नीतिकथा या अबालवृद्धांना नेहमीच आकर्षित करीत आलेल्या आहेत. नीतिकथा या मुळातच नीतिशिकविण्यासाठीच उत्पन्न झालेल्या आहेत. पण संस्कृत साहित्यातील नीतिकथांमध्ये आलेली सुभाषिते ही त्याहुन किती तरी जास्त प्रमाणात नैतिक मूल्ये शिकवून जातात पंचतंत्र, हितोपदेशात आलेल्या केवळ सुभाषितांमधूनच विदयार्थ्यांना मूल्यशिक्षणाचे धडे दिले जाऊ शकतात. •ह्याशोध. निबंधातून हेच

सांगण्याचा प्रयत्न केलेला आहे की, सुभाषिते शालेय विदयार्थ्यांना मूल्यशिक्षण देण्यासाठी फार उपयुक्त आहेत.

संदर्भ ग्रंथ :

1द्धडॉ. आहुजा सुदेश, 2015, सुभाषितावली.
2द्धप्रा. डॉ खैरनार दिलीप, 2015, भारतीय समाजातील नैतिक मूल्ये.
3द्धश्री ताम्हणकर वि.बा.,2014, हितोपदेश.
4द्धश्री ताम्हणकर वि. बा., 2015, संपूर्ण पंचतंत्र.

कुन्तकाच्या स्वभावोक्ती–मताची चिकित्सा

रेणुका बोकारे

कुन्तकाला 'वक्रोक्तिजीवित' ग्रंथाद्वारे वक्रोक्ती सिद्धांत प्रतिपादन करावयाचा होता. कुन्तकापूर्वी भामह, दण्डी, उद्भट इत्यादी आलंकारिकांनी स्वभावोक्ती अलंकाराचे विवेचन केले होते. विशेषतः दण्डीने वाङ्मयाचे स्वभावोक्ती आणि वक्रोक्ती असे विभाजन निरूपिले होते आणि स्वभावोक्तीला अलंकारत्व प्रदान केले होते. या सर्व पार्श्वभूमीवर कुन्तकाने आपल्या ग्रंथाद्वारे स्वभावोक्तीचे अलंकारत्व नाकारून वक्रोक्ती सिद्धांत प्रस्थापित करण्याची घोषणा केली –

इत्यसत्तर्कसन्दर्भे स्वतन्त्रोऽप्यकृतादरः।
साहित्यार्थसुधासिन्धोः सारमुन्मीलयाम्यहम्।।
येन द्वितयमप्येतत् तत्त्वनिर्मितिलक्षणम्।
तद्विदामद्भुतामोदचमत्कारं विधास्यति।।[1]

(स्वभाववाद्यांच्या) अशा प्रकारच्या स्वतंत्रा (स्वभावोक्तिवादाचे समर्थन करणा–या) अनुचित तर्क–वितर्कांची पर्वा न करता मी साहित्यार्थरूप सुधासागराचे सार असणारा वक्रोक्ती सिद्धांत प्रकाशित करीत आहे. ज्या ग्रंथाद्वारे (वक्रोक्ती) तत्त्वाची स्थापना आणि ते प्रतिपादन करणारा हा लक्षणग्रंथ हे दोन्ही ग्रंथपाठकाला – सहृदयाला अद्भुत आनंद आणि चमत्कार प्रदान करतील.

कुन्तकापूर्वी काव्याचे दोन दृष्टिकोन प्रचलित होते–

1. काव्यातील वस्तूचे स्वाभाविक स्वरूपात केलेले वर्णन काहींना आल्हाददायक वाटते.
2. काहींना वर्ण्यवस्तूला अलंकारांनी सजवून केलेले वर्णन चमत्कारजन्य वाटते.

   या दोन दृष्टिकोनांना अनुक्रमे स्वभावोक्तीवादी आणि वक्रोक्तीवादी म्हटले जाते.

कुन्तकाला स्वभावोक्ती हा 'अलंकार' म्हणून मान्य नसल्याने आणि 'वक्रोक्ती' हाच केवळ काव्याचा अलंकार आहे हे प्रस्थापित करावयाचे असल्याने त्याने स्वभाववाद्यांच्या विरोधात स्वतःचे मत आत्मविश्वासपूर्वक प्रकट करून ग्रंथाचा उपक्रम केला आहे.

कुन्तकाचे स्वभावोक्ती विवेचन –

पूर्वपक्षाने घेतलेल्या आक्षेपांच्या अनुषंगाने कुन्तक 'स्वभावोक्ती' विवेचनाकडे वळतो; त्याने स्वभावोक्ती हा 'अलंकार' नसून 'अलंकार्य' आहे, हे मत पुढील पाच कारिकांमध्ये मांडले आहे; त्याचा परामर्श पुढीलप्रमाणे –

पूर्वपक्ष म्हणतो, 'काव्याचा अलंकार वक्रोक्तीच असे कसे म्हणता? कारण दण्डी इत्यादी पूर्वाचार्यांनी स्वभावोक्ती हा देखील अलंकार मानला आहे आणि तो देखील अतीव रमणीय आहे.'

'ननु च किमिदं प्रसिद्धार्थविरुद्धं प्रतिज्ञायते, यद्वक्रोक्तिरेवालङ्कारो नान्यः कश्चिदिति। यतश्चिरन्तनैरपरं स्वभावोक्तिलक्षणमलङ्करणमाम्नातम्। तच्चातीवरमणीयम्।'[2]

पूर्वपक्षाच्या वरील प्रश्नावर उत्तर देताना कुन्तक म्हणतो –

अलङ्कारकृतां येषां स्वभावोक्तिरलंकृतिः।
अलङ्कार्यतया तेषां किमन्यदवतिष्ठते।। 3(व. जी. 1/11)

ज्या (दण्डी इत्यादी) आलंकारिकांनी, पूर्वाचार्यांनी स्वभावोक्तीला अलंकार मानले; त्यांच्या मते, मग अलंकार्य ते कोणते? अलंकार्यरूप स्वभावच जर अलंकार मानला तर अलंकार्य कोणाला मानावयाचे? अर्थात् स्वभाव हा अलंकार्य असतो; परंतु जर त्या अलंकार्यरूप स्वभावाला अलंकार मानले तर ज्याला अलंकृत करावयाचे अशी स्वभावभिन्न कोणती वस्तू काव्याच्या शरीरस्थानी उरणार? म्हणजेच अलंकार्य ते काय उरणार? असा उलट प्रश्न कुन्तकाने केला आहे.

स्वभावोक्ती म्हणजे स्वभावाचे वर्णन – 'स्वभाव एवोच्यमानः।' स्वभाव हाच वर्ण्यविषय. स्वभावोक्तीचा प्रस्तुत अर्थ सांगून कुन्तक पुढे म्हणतो – स एव यद्यलङ्कारस्तत्किमन्यत् तद्व्यतिरिक्तं काव्यशरीरकल्पं वस्तु विद्यते यत्तेषामलङ्कार्यतया विभूष्यत्वेनावतिष्ठते पृथगवस्थितिमासादयति। न किचिदित्यर्थः।[3] 4'स्वभावाचे वर्णन' हेच अलंकार्य असल्याने त्याला अलंकार मानणे उचित नाही, असा कुन्तकाचा अभिप्राय आहे.

पूर्वपक्ष पुन्हा शंका उपस्थित करतो – पूर्वी तुम्ही 'तत्त्वं सालंकारस्य काव्यता' 5(व.जी. 1/6) या कारिकान्वये अलंकार्य आणि अलंकार या भेदाने रहित सालंकृत शब्दार्थच काव्य होत असे म्हटले. अर्थात् कुन्तक स्वतः अलंकार–अलंकार्य भेद मानत नसताना स्वभावोक्तीच्या संदर्भात अलंकार –अलंकार्य भेद कसा बरे सांगतो?

'ननु च पूर्वमवस्थापितं यत्, वाक्यस्यैवाविभागस्य सालङ्कारस्य काव्यत्वमिति (1/6) तत्किमर्थमेतदभिधीयते? या शंकेवार उत्तर देताना कुन्तक म्हणतो, सत्यम्। किन्तु तत्राासत्यभूतोऽपि, अपोद्धारबुद्धिविहितो विभागः कर्तुं शक्यते वर्णपदन्यायेन वाक्यपदन्यायेन चेत्युक्तमेव।'[4] [6]

आम्ही अलंकार–अलंकार्य भेद मानीत नाही हे खरे! परंतु केवळ विवेचन करण्यासाठी, समजावून सांगण्यासाठी अलंकार–अलंकार्य यांचे वेगवेगळे विवेचन केले जाते. ज्याप्रमाणे व्याकरणशास्त्राात पदाचे अवयव असणा–या वर्णांना स्वतंत्रा स्थान नाही किंवा वाक्यातील पदांना स्वतंत्रापणे स्थान नसते परंतु तरीही प्रकृति, प्रत्यय, क्रिया, कारक इत्यादी व्यवहार केले जातात त्याचप्रमाणे काव्यात अलंकार–अलंकार्य हा भेद नसतो परंतु केवळ विवेचनासाठी, समजावून सांगण्यासाठीच तो विभाग करावा लागतो. सारांश, अलंकार–अलंकार्य भेद शास्त्रातः विवेच्य आणि आस्वाद्यतः अविवेच्य आहे, असा कुन्तकाच्या म्हणण्याचा रोख आहे.

स्वभावरहित वस्तू वर्णनाचा विषय होत नाही हा मुद्दा स्पष्ट करताना कुन्तक म्हणतो –

स्वभावव्यतिरेकेण वक्तुमेव न युज्यते।
वस्तु तद्रहितं यस्मान्निरुपाख्यं प्रसज्यते।। 7(व.जी. 1/12)

स्वभावोक्तीला जर अलंकार मानले तर त्या स्वभावाव्यतिरिक्त अन्य कोणते अलंकार्य असणार? स्वभावाशिवाय कोणत्याही वस्तूचे वर्णन करणे संभवत नाही. कारण स्वभावरहित वस्तू वर्णनाचा विषय होत नसल्याने ती निरुपाख्य ठरते म्हणून स्वभावोक्ती हा अलंकार होऊ शकत नाही. कुन्तकाच्या मते, वर्ण्यविषय हा नेहमीच काव्यशरीरस्थानीय असतो, म्हणजेच अलंकार्यरूप असतो. स्वभाव हा वर्ण्यविषय असल्याने तो अलंकार्य ठरतो, अलंकार नाही. **'स्वभाव' शब्दाची कुन्तकाने दिलेली व्युत्पत्ती पुढीलप्रमाणे – 'भवतोऽस्मादभिधानप्रत्ययौ इति भावः, स्वस्यात्मनो भावः स्वभावः। तेन स एव यस्य कस्यचित् पदार्थस्य प्रख्योपाख्यावतारनिबन्धनम्। तेन वर्जितं असत्कल्पं वस्तु शशविषाणप्रायं शब्दज्ञानागोचरतां प्रतिपद्यते। स्वभावयुक्तमेव सर्वथाभिधेयपदवीमवतरतीति शाकटिकवाक्यानामपि सालङ्कारता प्राप्नोति, स्वभावोक्तियुक्तत्वेन।'[8]**

'ज्यामुळे अर्थाचे कथन किंवा अभिधान आणि ज्ञान होते तो 'भाव' होय; 'स्व' म्हणजे स्वतःचा भाव अर्थात् स्वरूप. ज्यामुळे पदार्थाचे कथन

आणि ज्ञानरूप व्यवहार होतो तो स्वभाव होय. हा स्वभावच सर्व पदार्थांच्या ज्ञानाचे आणि कथनरूप व्यवहाराचे कारण आहे. स्वभावरहित वस्तू ही शशशृंगाप्रमाणे शब्दार्थांचे ज्ञान करून देण्यास समर्थ ठरत नाही म्हणून स्वभावयुक्त वस्तूच कथन करण्यायोग्य असते आणि या स्वभावाला जर अलंकार मानण्याचा आग्रह धरला तर स्वभावोक्तीने युक्त असल्याने गाडीचालकाच्या वाक्यांना देखील सालंकारता प्राप्त होईल, आणि म्हणूनच स्वभावोक्ती हा 'अलंकार' मानणे सयुक्तिक ठरत नाही. या मुद्याच्या स्पष्टीकरणार्थ कुन्तकाने पुढील कारिकेत दृष्टांत दिला आहे –

शरीरं चेदलङ्कारः किमलंकुरुतेऽपरम्।
आत्मैव नात्मनः स्कन्धं क्वचिदप्यधिरोहति।।9 (व.जी. 1/13)

काव्याच्या शरीरस्थानी असणारा अलंकार्यरूप स्वभावच जर अलंकार झाला तर अलंकार्य ते काय उरले? आणि तो स्वभावोक्ती अलंकार कोणत्या अलंकार्याला अलंकृत करणार? कारण स्वभाव हाच अलंकार्य आणि या स्वभावरूप अलंकार्याला अलंकृत करणारा अलंकारही स्वभावोक्ती, हे कदापि शक्य नाही कारण या जगात कोणी स्वतःच स्वतःच्या खांद्यावर चढू शकत नाही.

जर इतरांच्या समाधानासाठी आपण स्वभावोक्ती हा अलंकार मानला तरी ते योग्य नाही त्याचे कारण कुन्तक पुढील कारिकेत विशद करतो –

भूषणत्वे स्वभावस्य विहिते भूषणान्तरे।
भेदावबोधः प्रकटस्तयोरप्रकटोऽथवा।।

स्पष्टे सर्वत्रा संसृष्टिरस्पष्टे सङ्करस्ततः।
अलङ्कारान्तराणां च विषयो नावशिष्यते।। 10(व.जी. 1/14–15)

काव्यात स्वभावोक्ती अलंकार मानल्यास त्या व्यतिरिक्त उपमादी अलंकारांचा काव्यात सन्निवेश असल्यास त्यांच्यातील भेदाचे ज्ञान स्पष्टतः होईल की अस्पष्टतः? यावर उत्तर देताना कुन्तक म्हणतो, स्वभावोक्ती आणि उपमादी अलंकारांमधील भेदाचे ज्ञान स्पष्टपणे झाले तर संसृष्टी अलंकार होईल आणि त्यांच्यातील भेदाचे ज्ञान अस्पष्ट झाल्यास संकर अलंकार होईल; अर्थात् संकर अलंकार झाल्यास उपमादी अलंकारांची काही उपयुक्तताच राहणार नाही; ते शुद्ध स्वरूपात आस्वाद्य ठरणार नाही. थोडक्यात दण्डी इत्यादी जे आलंकारिक स्वभावोक्तीला स्वतंत्र अलंकार मानतात त्यांना उपमादी अलंकार केवळ संकर किंवा संसृष्टी स्वरूपातच

उपलब्ध होतील. उपमादी अलंकारांची स्वतंत्र सत्ता संपुष्टात येईल असा कुन्तकाचा अभिप्राय आहे. आकाशचर्वण जितके अशक्य आहे त्याचप्रमाणे स्वभावोक्तीच्या अलंकारत्वाविषययी लिहिणे व्यर्थ असल्याचा निर्वाळा कुन्तकाने या विषयाच्या समारोपादाखल दिला आहे 'तैरेवालङ्कारकारैस्तस्यार्थस्यानङ्गीकृतत्वात् इत्यनेनाकाशचर्वणप्रतिमेनालमलीकनिबन्धनेन।'[6] 11कुन्तकाच्या मते, वस्तूचा सहृदयाल्हादकारी स्वभाव काव्याच्या शरीरस्थानीय रूपात अर्थात् अलंकार्य रूपातच वर्णनास पात्रा ठरतो. हे स्वभावरूप अलंकार्य विविध अलंकारांनी युक्त होऊन रसिकांना आस्वाद्य ठरते.

कुन्तकाच्या स्वभावोक्ती विचारातील ठळक मुद्दे सारांशरूपाने पुढीलप्रमाणे –

1. स्वभावोक्ती म्हणजे वस्तूच्या स्वरूपाचे/स्वभावाचे कथन. 'स्वभाव' शब्दाचा अभिप्राय असा की, ज्याद्वारे पदार्थाचे कथन किंवा ज्ञान होते म्हणूनच कोणत्याही वस्तूचे वर्णन हे वस्तुतः तिच्या स्वभावाचेच वर्णन असते. कारण स्वभावरहित वस्तू वर्णनास पात्रा नसते. वस्तूवर्णन हे मूलतः स्वभाववर्णनच म्हणजे स्वभावोक्तीच असते.
2. व्यवहार आणि शास्त्राात सर्वच वस्तूंचे वर्णन केले जाते. परंतु काव्यात मात्रा स्वभावतःच सुंदर वस्तूंचे वर्णन केले जाते; जी वस्तू स्वभावतःच सुंदर असते तीच काव्याचा वर्ण्यविषय ठरते आणि वर्ण्यविषय असल्याने तो स्वभाव अलंकार्य ठरतो, अलंकार नाही.
3. स्वभाववर्णन हा जर अलंकार असेल तर रिक्षाचालकाची सामान्य वाक्येही 'अलंकार' म्हणविली जातील.
4. स्वभाव हाच जर अलंकार मानला तर 'अलंकार्य' ते काय उरणार? अलंकार हे शरीरावर धारण केले जातात. अलंकार्यरूप शरीरच जर अलंकार असेल तर ते स्वतःच स्वतःला कसे धारण करू शकणार?
5. जर स्वभावोक्ती 'अलंकार' मानला तर उपमादी सर्व अलंकारांमध्ये त्याची अवस्थिती मानावी लागेल कारण स्वभाव–कथन तर सर्वच वर्ण्यविषयांमध्ये अनिवार्य असते. अशा स्थितीत एकही शुद्ध अलंकार राहणार नाही; स्वभावोक्तीच्या योगे उपमादी अलंकार संसृष्टी किंवा संकर अलंकारात परिणत होतील.

कुन्तकाच्या स्वभावोक्ती मताची चिकित्सा करण्यापूर्वी भामह, दण्डी, भोज आणि मम्मट इत्यादी आलंकारिकांच्या स्वभावोक्तीविषयक मतांचा आढावा घेणे सयुक्तिक ठरेल.

भामह – भामहाने स्वभावोक्ती अलंकाराचे लक्षण पुढीलप्रमाणे केले आहे –

स्वभावोक्तिरलङ्कारः इति केचित्प्रचक्षते।

अर्थस्य तदास्थत्वं स्वभावोΣभिहितो यथा।। 12काव्यालंकार, 2/93

काही आलंकारिकांनी 'स्वभावोक्ती' नामक अलंकार वर्णन केला आहे. अर्थाचे यथावत् कथन हा 'स्वभाव' म्हटला जातो.

या लक्षणाद्वारे भामह 'स्वभावोक्ती' अलंकार मानतो हे स्पष्ट होते. भामहाच्या मते वक्रोक्ती आणि स्वभावोक्ती यांच्यामध्ये विरोध नाही. 'वक्र' शब्दाचा अर्थ स्वभावाहून भिन्न किंवा अस्वाभाविक नाही. वक्र म्हणजे सामान्याहून भिन्न, विशिष्ट. स्वभावोक्ती विशिष्टतेचा सद्भाव असतो. स्वभावोक्तीत वस्तूच्या स्वभावतः सुंदर गुणांचे वर्णन असते. सामान्य गुणांचे यथावत् वर्णन ही स्वभावोक्ती न होता 'वार्ता' मात्रा ठरते. स्वभावोक्तीमध्ये कवी स्वप्रतिभेने वस्तूच्या रम्यतेचे ग्रहण आणि अरमणीयतेचा त्याग करतो. या अर्थाने स्वभावोक्ती अलंकारात वक्रता अथवा विशिष्टता अस्तित्वात असल्याने तो अलंकार ठरतो.

दण्डी – दण्डीने स्वभावोक्तीचे विस्ताराने विवेचन केले आहे. त्याने जाति, द्रव्य, गुण आणि क्रिया यांच्या आधारावर स्वभावोक्तीचे चार भेद विशद केले. दण्डीच्या मतानुसार स्वभावोक्ती 'जाति' चा पर्याय आहे –

नानावस्थं पदार्थानां रूपं साक्षात् विवृण्वती।
स्वभावोक्तिश्च जातिश्चेत्याद्या सालङ्कृतिर्यथा।। 13काव्यादर्श, 2/8

पदार्थांचे विविध अवस्थांमध्ये स्वरूप हुबेहूब दृष्टीपुढे उभा करणारा प्राथमिक अलंकार 'स्वभावोक्ती' किंवा 'जाति' म्हटल्या जातो.

दण्डीने स्वभावोक्तीची सत्ता वक्रोक्तीहून पृथक् मानली आहे –

भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम्।
14(काव्यादर्श,2/363)

दण्डीने स्वभावोक्तीचे साम्राज्य मूलतः शास्त्राात मानले आहे. स्वभावोक्तीमध्ये वस्तूच्या पदार्थांच्या गुणांचे प्रकृत वर्णन असते. त्यांचे अनारोपित प्रकृतरूप

वर्णन स्वभावतःच आकर्षक असल्याने स्वभावोक्ती 'अलंकार' पदवीस पात्रा ठरते आणि काव्यातही वांछनीय मानली जाते.

भोज – भोजाने स्वभावोक्तीच्या संदर्भात प्रचलित मतांचे समन्वयात्मक विवेचन केले. त्याने स्वभावोक्ती अलंकाराचे जाति नावाने ग्रहण केले आणि त्याची व्युत्पत्तीमूलक परिभाषा दिली –

नानावस्थासु जायन्ते यानि रूपाणि वस्तुनः।
स्वेभ्यः स्वेभ्यः निसर्गेभ्यः तानि जातिं प्रचक्षते।।
15(सरस्वतिकण्ठाभरण, 3/45)

जातीच्या अंतर्गत वस्तूच्या अशा रूपांचे वर्णन येते की, जे आपल्या स्वभावाहून भिन्न भिन्न अवस्थांमध्ये उत्पन्न होते. भोजाने वस्तूच्या आगंतुक, तात्कालिक स्वरूपाचे वर्णन स्वभावोक्ती अलंकाराच्या अंतर्गत मानले आहे. भोजाने दण्डीच्या वाङ्मय विभाजनाचा विस्तार केला –

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्चेति वाङ्मयम् ।16

यानुसार अलंकारप्रधान साहित्य वक्रोक्तिमध्ये, रसभावादीप्रधान रसोक्तीच्या अंतर्गत तर गुणप्रधान साहित्य स्वभावोक्तीच्या अंतर्गत येते.

मम्मट – मम्मटाने केलेले स्वभावोक्तीचे लक्षण असे –

स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्। 17[7]

बालकादिकांच्या वैशिष्टयपूर्ण (स्व) क्रिया व स्वरूप यांचे (हुबेहूब) वर्णन म्हणजे स्वभावोक्ती (अलंकार) होय.

'स्वक्रियारूप' या शब्दावरील वृत्तीत मम्मट म्हणतो – 'स्वयोः तदेकाश्रययोः। 'रूपम्' वर्णः संस्थानं च । 'स्व' म्हणजे आपली अर्थात् खास त्यांचीच, 'रूपम्' म्हणजे रंग आणि ठेवण किंवा आकारविशेष. स्त्रिाया, पशुपक्षी, वृक्षलता इत्यादिकांच्या हालचाली (क्रिया), रंगरूप, ठेवण या धर्मांचे वर्णन म्हणजे स्वभावोक्ती; पण या वर्णनाला अलंकारत्व येण्यासाठी दोन अटी पूर्ण करणे आवश्यक असल्यचे प्रा. अर्जुनवाडकर व प्रा. मंगरूळकरांनी काव्यप्रकाशात नमूद केले आहे[8] [18] –

1. वर्ण्यपदार्थाचे धर्म वैशिष्टयपूर्ण असाचे अर्थात् ठळकपणे त्या त्या वस्तूवरच राहणारे असावे.
2. चमत्कृती–रंजकता

या दोन अटी पूर्ण झाल्या तरच स्वभावोक्तीला अलंकारत्व प्राप्त होते.

कुन्तकाच्या आणि पूर्वोत्तरसूरींच्या मतांच्या पार्श्वभूमीवर **कुन्तकाच्या स्वभवोक्तीमताची चिकित्सा** पुढीलप्रमाणे –

1. कुन्तक स्वभावोक्ती आणि वक्रोक्ती यांना परस्पर विरुद्ध स्वभावाच्या उक्ती समजतो. स्वभावोक्ती म्हणजे वस्तूचे यथातथ्य वर्णन; त्यामुळे त्यात कुठलीच चमत्कृती किंवा उक्तिवैचित्र्य नसते असे कुन्तकाचे मत आहे. तसे त्याने गंथाच्या मंगलाचरणाच्या श्लोकातच 'वैचित्र्यचित्राकर्म' या शब्दात ग्रंथप्रयोजन स्पष्टच केले आहे. त्यामुळे कुन्तकाला स्वभावोक्ती मान्य नाही हे प्रारंभीच दिसून येते. 'स्वभावोक्ती आणि वक्रोक्ती या परस्पर विरुद्ध स्वभावाच्या उक्ती नाहीत. .....या दोन्ही उक्ती प्रतिभेचेच आविष्कर असतात. दोहोंमध्ये असामान्यता किंवा अलौकिकता असते. स्वभावोक्तीत कवी वस्तूस्वभावाचे यथातथ्य वर्णन करतो हे खरे पण ती यथातथ्यता म्हणजे आपल्याला भासणा–या वस्तूचे स्थूल किंवा सामान्य रूप नव्हे. कविप्रतिभेला दिसलेला वस्तूस्वभाव विशेष रूपाचा आणि म्हणून सामान्य रूपाहून अगदी वेगळा असतो.'[9] महिमभट्टाने 'व्यक्तिविवेक' ग्रंथात स्वभावोक्तीचे मर्म पुढील कारिकांमध्ये सांगितले आहे –

उच्यते वस्तुनस्तावद् द्वैरूप्यमिह विद्यते।
तत्रौकमत्रा सामान्यं यद्विकल्पैकगोचरः।।
स एव सर्व शब्दानां विषयः परिकीर्तितः।
अत एवाभिधेयं ते सामान्यं बोधयन्त्यलम्।।
विशिष्टमस्य यद्रूपं तत् प्रत्यक्षस्य गोचरः।
स एव सत्कविगिरां
गोचरः प्रतिभाजुषाम्।। 19 (व्यक्तिविवेक, 2/114–116)

वस्तूचे स्वरूप दोन प्रकारचे असते; एक सामान्य आणि दुसरे विशेष. यापैकी वस्तूचे सामान्यरूप केवळ विकल्पाचा विषय आहे. आपल्याला शब्दावरून जे विकल्पात्मक ज्ञान होते तेच वस्तूचे सामान्य रूप होय. म्हणून शब्दावरून वस्तूच्या केवळ सामान्य, स्थूल आणि अस्पष्ट रूपाचा बोध होतो. प्रतिभावान कवीला त्याचे दर्शन होते आणि त्या प्रतिभावेशातून प्रकट झालेल्या शब्दातूनच ते रसिकाला गोचर होते. सामान्यांच्या सामान्य शब्दातून नव्हे; याचे कारण असे की –

रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः।
क्षणं स्वरूपस्पर्शोत्था प्रज्ञैव प्रतिभा कवेः।।
सा हि चक्षुर्भगवतस्तृतीयमिति गीयते।

येन साक्षात्कारोत्येष भावांस्त्रौलोक्यवर्तिनः।।
अर्थस्वभावस्योक्तिर्या सालङ्कारतया मता।
यतः साक्षादिवाभान्ति तत्राार्थाः प्रतिभार्पिताः।।20
(व्यक्तिविवेक, 2/117, 118, 120)

रसानुगुण शब्दार्थांच्या चिंतनात कवी गढून गेला असता त्याची प्रज्ञा वस्तूस्वरूपाच्या क्षणैक स्पर्शाने सुद्धा स्फुरित होते. ही प्रज्ञा म्हणजेच प्रतिभा होय. भगवान शंकराचा तृतीय नेत्रा तो हाच! या प्रातिभ दृष्टीमुळेच कवीला त्रौलोक्यगत सर्व भावांचे दर्शन होते. अशा प्रतिभावेशात उल्लिखित झालेल्या पदार्थाचे रूप कवीच्या उक्तीतून समर्पित होते. तेव्हा ते प्रत्यक्ष प्रकट झाल्याचा प्रत्यय येतो. अर्थस्वभावाला प्रकट करणारी अशी उक्ती म्हणजे स्वभावोक्ती होय. पदार्थाचा प्रतिभागोचर रूपविशेष साक्षात्कृत करणे हे स्वभावोक्तीचे कार्य होय.

अशाप्रकारे महिमभट्टांनी स्वभावोक्तीचे अंतरंग उलगडून दाखविले आहे.

स्वभावोक्ती म्हणजे वस्तूचे यथातथ्य वर्णन नसून सामान्य वस्तूतील असामान्यत्व, पदार्थाचे विशिष्ट रूप सहृदयांसमोर प्रकट करणे होय. यासाठी अर्थातच गरज असते ती प्रतिभेची, विदग्धतेची! आणि म्हणूनच स्वभावोक्ती ही त्याज्य किंवा उपेक्षणीय नसून ती देखील कवीच्या प्रतिभेचा, विदग्धतेचा अलौकिक आविष्कार असल्याने आस्वादनीय आणि ग्राह्य ठरते. स्वभावोक्तीच्या पुढील उदाहरणांमधून महिमभट्टाचे उपर्युक्त कथन अधिक स्पष्ट करता येईल –

महाकवी कालिदासाच्या 'अभिज्ञानशाकुंतल' या नाटकातील पुढील उदाहरण हे स्वभावोक्तीचे आहे –

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।
करौ व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती।।
21(अभिज्ञानशाकुन्तल, 1/24)

शकुंतला आपल्या दोन मैत्रिणींसह तपोवनातील वृक्षवेलींना पाणी घालीत होती आणि दुष्यंत झाडाआड उभा राहून शकुंतलेकडे निरखून पाहात होता आणि 'ही कोण?, कोणाची?' इत्यादी विचार करीत होता. तेवढयात एक भ्रमर वेलीवरून उडून शकुंतलेच्या मुखाभावेती घोटाळू लागला. भयग्रस्त शकुंतला त्याला दूर करू पाहात होती. पण तो पुन्हा पुन्हा तिच्या मुखाभोवती फिरत होता. हे पाहून दुष्यंत त्या भ्रमराला म्हणतो,

'हे भमरा, ज्यांचे अपांग चंचल आहेत आणि जे रोमांचित झाले आहेत अशा नेत्राांना तू वारंवार स्पर्श करतोस; रहस्य सांगणा—या (प्रियकरा)प्रमाणे तू कानाशी लागून नाजूकपणे गुंजारव करतोस; हाताने ती अडवत असतानाही प्रेमाचे सर्वस्व असलेल्या तिच्या अधराचे तू पान करतोस! आम्ही मात्रा (ही कोण, कुठली) या वस्तुस्थितीचा अजून शोधच करीत बसलो आहोत; तू मात्रा खरोखरी कृतार्थ झालास!'

कालिदासाच्या या प्रसिद्ध श्लोकात 'भ्रमरस्वभावोक्ती' आहे पण भ्रमराचे हे कविकृत वर्णन म्हणजे प्राणिशास्त्राज्ञाने वर्णिलेला भ्रमरव्यापार नव्हे; विदग्धाचे स्वाभिप्राय प्रकाशन आहे. म्हणूनच ते सहृदयांना आनंद देते. भ्रमराच्या हालचालींचे सौंदर्यपूर्ण, विदग्धतापूर्ण वर्णन या श्लोकात कवीने केले असल्याने ते आस्वाद्य ठरले आहे.

सारांश, स्वभावोक्तीला प्रतिभेची, विदग्धतेची आवश्यकता असते; स्वभावोक्तीत विदग्धता नसेल तर ते काव्य असू शकत नाही. वस्तूचे यथातथ्य वर्णन हे काव्यसंज्ञेस पात्रा ठरत नाही हे पुढील उदाहरणावरून दिसून येते –

दीर्घपुच्छश्चतुष्पादः ककुद्मातः लम्बकम्बलः।
गोरपत्यं बलीवर्दः घासमत्ति मुखेन सः।।[10] [22]

लांब शेपूट आहे, चार पाय आहेत, मोठे वशिंड आहे आणि अंगावर लांब झूल आहे, असा हा बैल गाईचे अपत्य आहे आणि तो मुखाने गवत खात आहे.

या पद्यात बैलाच्या स्वरूपाचे आणि क्रियेचे हुबेहूब वर्णन आहे; पण ते ग्राम्य आहे म्हणून त्यात काव्य नाही.

अशाप्रकारे स्वभावोक्तीला प्रतिभेची, विदग्धतेची आवश्यकता असते हे स्पष्ट होते.

2. कुन्तक स्वभावोक्तीत यथातथ्य वर्णन असल्याने त्यात कुठलीही चमत्कृती नाही असे मानतो; अत एव स्वभावोक्तीला 'अलंकार' मानत नाही तर अलंकार्य मानतो. त्याच्या मते, स्वभावोक्तीला अलंकार मानल्यास सामान्य जनांनी बोललेली वाक्ये ही देखील अलंकार पदवीस पात्रा ठरतील. कारण वस्तूवर्णनाशिवाय स्वभावकथन संभवत नाही. या मुद्यावरचे महिमभट्टाचे स्पष्टीकरण आपण पाहिलेच आहे. स्वभावमात्राांचे वर्णन म्हणजे स्वभावोक्ती नव्हे तर स्वभावोक्तीत वर्ण्य पदार्थांच्या सामान्य धर्माचा त्याग करून, त्यांच्या वैशिष्टयपूर्ण, ठळक धर्मांचे ग्रहण अपेक्षित असते. कवी स्वप्रतिभेने सामान्यजनांना न दिसणारे असे पदार्थांचे विशिष्ट रूप

स्वभावोक्तीद्वारे आपल्यासमोर मांडतो, वर्णन करतो त्यामुळे अर्थातच वर्णनात चमत्कृती उत्पन्न होते. वर्ण्य पदार्थाचे विशिष्ट रूप आणि चमत्कृती या दोन्ही अटींची पूर्तता झाल्याने स्वभावोक्ती अलंकार पदवीस पात्रा ठरते; अलंकार्य नाही.

3. कुंतकाच्या मते, रमणीय स्वभाव हा अलंकार्य आहे; अलंकार नव्हे. तो जर अलंकार मानला तर अलंकार्य ते काय उरले? अलंकार म्हणजे अलंकरणाचे साधन परंतु ते तर शरीरस्थानी आहे; स्वभावोक्ती हे अलंकार्यच असल्याने त्या स्वभावाला अलंकारत्व कसे काय दिले जाऊ शकते? अलंकारही स्वभाव आणि अलंकार्यही स्वभाव हे कसे संभवू शकते? यावर उत्तर असे की, स्वभावोक्ती हा कवीने केलेल्या लोकावेक्षणाचा निकष आहे. त्याला काव्यात अलंकृती म्हणून स्थान असणे न्याय्य आहे. 'स्थावरजंगमात्मकलोकवृत्त' हे जेव्हा स्वतःच रंजक असते, तेव्हा ते टिपून त्याचा काव्यात 'वक्रोक्ती'चा अवलंब न करता यथायोग्य सन्निवेश करणे म्हणजे काव्य अलंकृत करणे होय. **शोभाकर मित्राने 'अलंकाररत्नाकर' या ग्रंथात कुन्तकाच्या उपर्युक्त आक्षेपाला समर्पक उत्तर दिले आहे – द्विविधः वस्तुनः स्वभावः – स्थूलः सूक्ष्मश्च। तत्रा कवितृमात्रा (सर्वकवि) गोचरः स्थूलः। तस्य वर्णने न कश्चित् अलंकारः, सर्वस्य काव्यस्य स्वभावोक्तिप्रसंगात् सम्यक् वर्ण्यमानस्तु स्वभावः सूक्ष्मः। स तु महाकविगोचरः तस्य सम्यक् वर्ण्यमानस्य अन्यूनातिरिक्तत्वेन स्वभावोक्तिः। न तु साधारण रूपक्रियादेः तत्तब्दालादिगतस्य शब्देन प्रतिपादनम्। अपि तु यथैव वस्तु तथैव प्रतिपादनम् इति वस्तुसंवादिनी यत्रा शब्दात् प्रतिपत्तिः भवति, तत्रौव अलंकारः।**[11] [23]
या परिच्छेदाचा आशय महिमभट्टाच्या उपरोल्लिखित विवेचनातून तसेच महाकवी कालिदासाच्या अभिज्ञानशाकुंतलातील उदाहरणातून स्पष्ट झाल्याने येथे वेगळा देण्याची आवश्यकता नाही.

4. स्वभावोक्ती अलंकार की अलंकार्य हा वाद स्वभावोक्ती या संज्ञेचा अर्थ दोन्ही पक्षांनी वेगवेगळा घेतल्यामुळे उत्पन्न झाल्याचे दिसून येते. स्वभावोक्तीचा सामान्य अर्थ स्वाभाविक उक्ती अर्थात् नैसर्गिक, सरळ, साधे, वस्तुनिष्ठ वर्णन असा होतो. याच अभिप्रायाने दण्डीने वा≥मयाचे स्वभावोक्ती आणि वक्रोक्ती (ढंगदार वर्णन) असे दोन भाग केले आहेत. कुन्तकाने स्वभावोक्तीचा हाच अर्थ गृहित धरून तिच्या अलंकारत्वावर आक्षेप घेतला आहे. पण मम्मटादी आलंकारिक स्वभावोक्तीला अलंकार मानतात तेव्हा त्यांना स्वभावोक्ती या शब्दाच्या 'बालकादिकांच्या वैशिष्टयपूर्ण धर्मांचे वर्णन'

असा विशेष अर्थ अभिप्रेत आहे. स्वभावोक्तीला आवश्यक असणारी कविप्रतिभा आणि विदग्धता हेच तिला 'अलंकारत्व' प्राप्त करून देतात. म्हणून कुन्तकाने कथन केलेले तिचे 'अलंकार्यत्व' आपोआपच गळून पडते आणि स्वभावोक्तीचे 'अलंकारत्व' सिद्ध झाल्याने संकर, संसृष्टीरूप इतर संदेहही सहजच दूर होतात.
कुन्तकाच्या विचारांची संभ्रान्ती ही 'स्वभावोक्ती'ला 'वक्रोक्ती'च्या विरुद्ध उक्ती मानल्याने निर्माण झालेली आहे, हेही लक्षात येते.

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Mahayogi Swami Sitaramdasji Maharaj's Bhaktiyoga – Rituals A study

Varsha J. Masurkar

Abstract

A holy soul like Mahayogi Swami Sitaramdasji appears in the world by taking a body and to save the seekers, God himself wears a human cloak. In the 18th century, a similary Lord Sitaramdasji Maharaj descended on this earth in 1811 on the day Rama Navami. The life of such a great men only complement their teaching. His life is a path which symbolizes the reality and truthfulness of his teachings.

Revrend, Param Sadguru Swami Sitaramdasji Maharaj always used to explain in simple words, the gist out of the experience got through many spiritual preaching - listening during the course of his tours all over the world and self-experience (Atmanubhuti), to the devotees (Mumukshu) coming to him. Swamiji established both the worship - Saguna (with form) and Nirguna (formless). Being blessed to the devotees, he guided them for devotion to the Saguna- Lord ShriRamaji in the loving child form, by strictly practicing virtuous chastity (Bramcharya) and truth. Also, it has been established that worshipping the Lord by chanting and devotion is the best path. The great saint (Maharshi) said that devotional worship of the Lord that is surrender, is called Ishawarpranidhana.

ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् | (Prabhupaad, 1998)

Yogeshwar (Lord Krishna) said in BhagavadGeeta – The Lord is Omnipotent, he can give everything pleasingly to his surrendered devotee according to his will Swamiji conceptualize for Nirguna Bhakti (Formless Worship), with due rituals; but at the same time, for that need of Sadguru is also established. From his preaching inscribed in his texts – "Man ki kahani Manko Sunana" and "Atmasukhanubhava"; which reveal that intellect is the means for offering the devotion and the devotees also get known at every

step, about his memorized supreme knowledge inscribed in the spiritual scripts – Veda, Vedant, Smruti and Prasthantrayee, despite having education up to second standard only.

Keywords :- Swami Sitaramdasji, Sadguru, shree Ramji, God, Devotion, Rituals, Nirguna, Saguna, Love, Surrender, Moksha.

Aims

In this present research paper, Bhakti yoga as directed by Swamiji has been described. An attempt has been made to make Swamiji's thoughts reflected in his own instinct research method.

Method

Analytical method has been used in this present research paper.

Introduction

पाँच पुत्र थे इन ब्राह्मण को, माता पिता के मन भाये |
सबसे छोटे बालक ईनके जग के तारण को आये ||

(Belulkar, 1966)From childhood, filling Lord's love in the heart of the child Sitaram asked everyone, where will I find Rama? On going to Gurukul in teaching, he asked the same question to Guruji. Then Guruji said, which Rama ?

एक राम दशरथ का बेटा | एक राम घट घट मे बैठा |
एक राम का सकल पसारा | एक राम दुनिया से न्यारा || (Belurkar, 1966)

How can one whose hearth is restless in devotion to God sit sluggishly. At the age of 11, leaving the world at home, the little boy "Dhruvmann" (Sthtitaprajnya) left to meet the Lord. The intention of BhaktiYoga is to make one's development spiritually by keeping unrelenting loving, dedicated devotion to his preferred God – 'Sadguru'. Other means of attainment of salvation such as- GyanYoga, KarmaYoga, LayaYoga, HathaYoga, are there in addition but the BhaktiYoga is the same most accessible and simple path. Bhakti Yoga explains that the greatest gain out of love is the love only. The love itself is in the form of God. The best definition of devotion stated in these words, -The deep loving

sense for chanting, memorizing your name in my heart and mind should never come to end as deep passion in the mortal worldly matters, pleasures has in the ignorant people'. Devotional worship of the Lord is like the strong boat for the living beings lying in the sea in the form of worldly concerns. Devotional worship - Bhakti is divided into two parts Saguna (with form) and Nirguna (formless), on the basis of rituals. In Saguna Bhakti (with form), the incarnated- Vibhutis are worshipped. Whereas in Nirguna Bhakti (formless) divine knowledge – the Almighty Lord is worshiped. This Bhakti is devoted to the 'Sakara' and 'Savishesh', the domain of God is in the heart of the devotee. In Saguna Bhakti 'Leelas' of incarnations are given importance. Whereas in Nirguna Bhakti deep meditation is of importance.

Swamiji's Virtuous devotion (Saguna Bhakti)

यह योगी अति निर्भय प्रिय है ,राम उपासक भाई |

अष्टप्रहर समाधि, ध्यान मगन गुण गाई || (Maharaj R. T., 1966)

Great divine men like Swamiji are the pillars of the world. For the welfare of the world, there is an incarnation of such a great human being. Rashtrasant Tukdoji Maharaj, the supreme friend of Swamiji, gives evidence from the above words of Swamiji's devotion practices of yoga and as a 'possessor of yoga'. Swamiji in the text 'Atmasukhanubhava' repeatedly forewarn self mind - 'O budha!, that is the ignorant mind, two kinds of devotion-worship are inscribed in Vedas and Shastras. The Almighty Lord is expressed in Saguna and Nirguna form that is manifested and unmanifested. Such that the deity form is expressed as Saguna-form i.e. manifested. And the unmanifested form, which is pervading everywhere, is Nirguna-form. This form is discussed in Vedas expressing – "Sarva Khalvidam Brahmam" [1] - meaning everywhere Brahma exists. Swamiji reveals for devotion-worship, in the first stage about the Saguna Bhakti. for the live-beings in

general and Mumukshu BhaktiYoga is the first step; herein Swamiji reveals in the same manner as in Vedas. In Saguna Bhakti, the blessings of God is trusted. Swamiji minutely explains every aspect of devotion-worship- Bhakti to the devotees, with great affection. Swamiji regarded only 'two' deities prominent . The first is Vishnu and another Shiva. All the sages worship them by chanting and meditation devotedly; this is the opinion of Swamiji.

"शिवस्य ह्दये विष्णु: विष्णुस्य ह्दये शिव: ||" (Maharaj, 1961)

The one who is Vishnu; the same is Shiva. And the one who is Shiva; is also Vishnu. That means both of them are not different but one only.

' मन ते सकल वासना भागी | केवल राम चरण ली लागी ||'

(Maharaj R. T., 1966)

Devotion with natural love is expressed. This devotion (Raganuraga Bhakti) is like the boundless flood which takes others too coming in the way, in the stream of Bhaki. Tulasidasji says that virtuously chanting the name of God Rama is enough for getting over the ocean of worldly concerns. There are also two streams of Saguna- Bhakti (virtuous devotion-worship) –
1) Rama Bhakti, 2) Krishna Bhakti.

RamaBhakti/ Vaishnava Tradition

There are also two streams of Saguna- Bhakti (virtuous devotion-worship) - 1) Rama Bhakti, 2) Krishna Bhakti.
Swamiji being of the Vaishnava cult, virtuous devotion-worship of God Rama was established in his heart just like deity in the temple. And so, he conceptualizing the role of Rama and Krishna has advised for virtuous devotion-worship of Lord Vishnu. But still, he used to give special emphasis on devotional service of Rama - RamaBhakti. First the Devotee (Upasaka), should get with due rituals from the Sadguru- Vishnu's Ashtakshar Mantra- 'Om Namo Narayanay' or Dwadashakshar Mantra- 'Om Namo Bhagvate Vasudevaya' or 'ShriRama' Mantra or ShriKrishna

Ashtakshari Mantra or Shashtakari ‘Rama Mantra' or ‘Mantradaya’ that is any of these Mantras. For the chanting of this mantra, Swamiji is emphasizing for Mantra Diksha from the able Sadguru; from none of the mantras, salvation can not be achieved unless is got from the Sadguru. By appeasing the Sadguru on any pious day (Tithi) and on auspicious moment (Muhurta) the mantra should be got properly explained from him. The Mantras got by the devotee from the Sadguru’s utterance, is capable of giving the desired result (Siddhi). The accomplished Mantra is like the ‘Kalpvriksha’, which gives the desired results instantly. Without the grace of Sadguru, reading of the scriptures and chanting the mantra on his own, does not give the desired results rightly and does not lead to accomplishment.

Rituals of Bhakti (self-conscious Devotion-Worship)

With which method of self-conscious devotion, one should perform has been explained by Swamiji in simple manner, in 'Atmasukhanubhava'. He says that the prudent one should get physically pure by doing all the natural deeds, bath etc., and then sitting on the clean pedestal should perform three due rituals i.e. ‘Aachmana” & ‘Pranayama’ three times. Then firstly meditating the ‘Mantra’ with pledge , then one should perform heartily the devotional worship (Manas Puja) of Ramaji. The rituals of Manas Puja are expressed interestingly.

Firstly in the lotus-heart the clean milky ocean (Ksheera Sagara) and then in its middle the bright white light candle should be visualized in meditation. Then in that bright light candle a huge verdant garden of ‘KalpaVriksha’ (tree which fulfils wish), should be visualized in meditation and in this manner mediating on his form, by worship, prayer, anthem one should install beautiful idol of the Lord. Then the aforesaid Ashtakshari or Dwadashakshari Mantra should be chanted as per capacity, with due rituals. Vishnusahastranama Mantra should also be chanted continually. For the attainment of Bhakti, the importance of Upasaka, Upasya, Pujavrat, Puja-Vidhi (rituals), Mantra, Japa (chanting), etc. has been validated. Simultaneously, the devotees of Saguna cult have

given more importance to Pujan, Archana, meditation of Sevya-Swaroop (Idol-form of Lord), remembrance of his name, etc. In this manner Swamiji has made known the best methods of Saguna Bhakti, by doing which, all the evils are destroyed and the path to salvation (Kaivalya) is made easier. Having faith, trust steadily and firmly in God, is stated to be the principle of Nirguna Bhakti of God.

Nirguna Bhakti of Swamiji

The perennial like continual stream and extraneous devotion is called Nirguna Bhakti. This (Bhakti) devotion is selfless (without any wish) unique Bhakti (devotion), in which the highest perfectionist and bliss is perceived by the devotee. In Nirguna Bhakti emphasis is given on the self-confidence of the devotee. This (bhakti) devotion aimed towards the Nirguna (without attributes) and Nirakara (without form) For the Nirguna Bhakt (devotee) importance of self-realization by vision of unitary base, has been given. The Nirguna Bhakts (devotees) are the discoverer of truth- eternal element. The Nirguna Bhakts (devotees) willing salvation, try to make this world heaven by their good deeds. In Nirguna Bhakti (devotion) there are two cults- the knowledge-path and the love-path. Swamiji states that perceiving through the mind that Nirguna (without form) God is pervading everywhere is love-path. Because that God is everywhere in the Universe fully. All deeds, actions are happening in the world due to the conscious element of God. In Vedas the form of Nirguna (without form) God is revealed evidently to be- Truth, Knowledge and Bliss. The Maharshi Patanjali has also demonstrated this. For praying God, by indicating the form of God his attributes, characteristics are stated.-

“ क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेष ईश्वरः |’[2] (Satish, 2019)

Ishwara is a purusha yet universal indweller, untouched by affictions, action, impression and their results. The persons who has altogether different character and is detached as compared to the common live beings; who are attached with the ignorance etc. five troubles, an auspicious and ominous mixed deeds (karma), caste & life-time, the dues out of destiny and afflictions in the mind, the manifestations arising out of the experience of the deeds (karma) and their results; such conscious person is in the form of God. Whose qualities, deeds, character and form is only the eternal; who is full of consciousness only; and who is full of the qualities - unique, all-powerful, formless, omnipresent, eternal and infinite etc.; whose character is with- eternity, knowledge, bliss, purity, justice, kindness and unborn (Ajanma). Who manages the Generation (Utpatti), Organization (Palanaa), Destruction (Vinash) of all living beings and also gives them the fruit according to their good and bad (Punya and Paap) deeds (karma); is called God. Who is pervading everywhere, is Omnipresent.

" तत्र निरतिशयं सर्वज्ञबीजम् |" (Satish, Patanjal Yogdarshan Vyasbhasy evm Bhojvrutti, 2019)

The extraordinary knowledge in all spheres, which is in the past, present, future or in all the time, exists in less somebody or more in others, is called seed (Bija) of Omniscience. In which person this knowledge is without expiration, is not bound by the time or so, he is called Omniscient.

" पूर्वेषामपि गुरुः कालेनानवच्छेदात् ||" (Satish, Patanjal Yogdarshanm Vyasbhay evm Bhojvrutti, 2019)

God is Omniscient as he having profound knowledge. And having no self-interest for creation of this Universe, but to be gracious to the live-beings for their amelioration through preaching of knowledge and spirituality, religiousness is only the purpose for creation of the Universe again and again. So having profound knowledge, in the beginning of the Universe, by imparting knowledge, (dharma) spirituality etc. through Vedas, God becomes the first Guru. As in the form of plenipotentiary power, God is called Eternal (Satya). As in the form of consciousness, he is called

Knowledge (Dnyana) and as his form without attributes (Nirguna) in the form of happiness, he is called Bliss (Ananda). In this way, knowing essence that Goddess is Eternal (Satt), Knowledge (Chitt), Bliss (Ananda), worshipping God continually, is duty of every one. This is the teaching (preachment) of Swamiji.

Rituals of worship of God

There is no need of external pomp and show but emotion is required for performing worship (Manas Puja) internally; which is stated by Swamiji. The adoration being performed by the sages, saints who deeply love God, the same is stated by Swamiji to the mind (Mann). Before starting any process of worshiping (Sadhana), deep adoration, emotion, dedication and love towards God in mind are very necessary. Swamiji reveals to the mind, the way and words which should be followed for praying the God. 'O! God, you know all the subjects related to past, future and present has ordained all the paths of the earth, the future and the present. You give the inspiration to all the live-beings. You are the overlord of Illusion (Maya). O' ocean of kindness! You please forgive me for all the evil deeds (Aparadha). I have taken fully surrender to you. Swamiji advises that after performing the worship of God humbly with devotion, adoration and emotion, the chanting (Japa) of Omkara for the (Aradhana) adoration (worship) of the Supreme Lord. Omkara that is Om, which is the name revealed in all the spiritual scripts since eternity. As per the Great-Sages (Maharshi) Patanjali and VedVyasa, Swamiji also preaches for taking refuge of the Guru in the form of God, for praying the Supreme Lord.

“ तस्य वाचक: प्रणव: ||” (Satish, Patanjal yogdarshnm vyasbhasy evm bhojvrutti, 2019)

The signifying name of God is Sacred (Pranava) that is ‘Om.’ As having knowledge in abundance, God is omniscient and is the Supreme-Guru of live-beings. For praying him Maharshi has preched.

“ प्रकर्षेन नुयते स्तूयते अनेन इति प्रणव: |”

(Satish, patanjal yogdarshanm vysbhasy evm bhojvrutti, 2019) According to this etymology, "The word by which praise of God is invoked excellently is called Sacred Om (Pranava). Rigvedi call him as Pranava, Samvedi udgeeth and others okatars. The meaning of Pranava is written by Maharshi Dayanand is-

" प्रणवः ओंकारः |"

(Satish, Patanjal yogdarshnm vyasbhasy evm bhojvrutti, 2019) which means that Pranava is Omkar. The chanting of that omkar occult is the ultimate worship of God. The prudent devotee should chant the Nirvikara Omkara Mantra (occult) by sitting in the lonely place. While chanting, one should also his God's divine name. While chanting the Omkara, its meaning should also be considered.

"तज्जपस्तदर्थभावनम् |"

(Satish, Patanjal Yogdarshan Vyasbhasya evm Bhojvrutti, 2019)

The chanting (Japa) and remembrance of that Pranava and its meaning should ever be thought by which the mind of devotee (worshiper) is concentrated pleasantly for getting the knowledge in the real form firmly. By which in his heart the divine light of God and devotion to him is enhanced continually. So, for achieving the state of manifestation of God, knowing the form of God and for that accomplishment and emotion for God are necessary. This does not only lead to the state of mental detention; but also enables for attaining the detachment.[3]

"ओंकार बिंदु संयुक्तं नित्य ध्यायन्ति योगिनः |

कामदं मोक्षदं चैव ओंकाराय नमो नमः ||

(Shankarachary, 2021)

(Salutation to him) who resides in the spiritual heart center as Omkara, on whome the Yogis constantly meditate, who grants all desires and also liberation to his devotees. Salutation to that Shiva, who is represented by syllable "Om". In this way, how the chanting should be got understood, is analysed by Swamiji.- By

combination of ‘Akara’, 'Ukara' 'Makara’ and Ardhmatra sounding together Omkara is formed. ‘Akara’ is in the form of Brahma, 'Ukara' is in the form of Vishnu, 'Makara’ is in the form of Shiva and the sound, which is called Ardhmatra, is in the form of the Supreme Lord- God himself. ‘Akara’ is Prithviloka (Earth world), 'Ukara' is Antariksha (Space world), 'Makara’ is the Swarga (Heavenly world) and Ardhmatra sound is the form of God. ‘Akara’ is the form of Rigveda, 'Ukara' is in the form Yajurveda, 'Makara’ is in the form Samveda. The meditiation on the meaning of this ‘Omkara Mantra’ should done lonely in unfathomable, conscious mind and chanting of Omkara Mantra continually, in morning and evening. As somebody gives presence on calling his name, in the same manner by chanting the Omkara Mantra meditating on its meaning, God appears nearby or gives perception of his presence to devotee. The manifestation is according to the afflictive emotion.

Outcome of Devotion

Generally it is the propensity of live-beings to think in advance about the fruit of any deed; before doing any deed , thinking about it in the mind is natural process. So Swamiji states to mind the fruit of Omkara-Upasana (Devotion to the Supreme power) that- Devotee’s the distraction , evils and troubles- deposits of many births are destroyed and all the desires are fulfilled soon. Through the devotional worship of God the soul gains the conscious manifestation of God, along with the attainment of self-realization and also becomes possible for getting over the distraction of yoga.[4] (aarya, 2019) The devotee who worships without any desire or wish for fruit, getting freed from all the bondage of the worldly concerns ultimately, attains the domain (Kaivalyadham) of the Supreme Lord.

ये तावदन्तराया व्याधिप्रभृतयस्ते तावदीश्वरप्रनिधानान्न भवन्ति

स्वरूपदर्शनमप्यस्य भवति|
यथैवेश्वर: पुरुष: शुद्ध: प्रसन्न: केवलोऽनुपसर्गस्तथायमपि बुद्धे: प्रतिसंवेगी य: पुरुष इत्येवमधिगच्छति ||

(Satish, Patanjal Yogdarshan Vyasbhasya evm Bhojvrutti, 2019)

These distraction to Yoga, that is the (Adi-Vyadhi), are not occurred (caused) by praying God', that is, they will not come in the way of yoga. The devotee performing this worship, prayer of God, gets the self-realization and also manifestation of the true form of God. As the Divine (Special) person in the form of God, being pure (Shadhu), devoid of the ignorance (Avidya) etc. affliction, and hence he is without attributes (Nirvikara), devoid of sorrows, caste, creed, age and pleasures, in the same way, the live-being (Jivatma) who by conscious mind gets the perception of knowledge, also attains the self-realization.

Swamiji's Directives to Devotees.

***'While doing the work of the world, chant the name of Rama. Believe the thing received from righteousness and accept his offering. If you want to worship, then throw off your sin first. God will be found by the one who does good work.'[5]** (Sitaramdasji S. , Shree Gurudev Masik, 1958)

***' It is easy to do hymns but it is difficult to digest it .'[6]** (Sitaramdasji S. , Mann ki Kahani Mann ko sunana, 1965)

'भजन करना सहज है परंतु उसको हजम करना कठीण है |

Listening to the direction of the Guru, devotee (Sadhaka) starts hymns (bhajans), but infatuation, etc out of illusion is attached with him in such a way that even for a moment his mind does not [7] get detached from the worldly concerns. And if by the grace of Guru, Hymns (Bhajan) - devotion is performed then

gaining of experience internally starts. The way of spiritualism is very difficult, just like the abyas. So there the devotee may get derailed. Describing amongst people (world) about internal experience perceived, may lead to emergence of a bit pride in devotee. And the devotee becomes zero. So, Swamiji says that it is difficult to digest Hymns, prayers (Bhajan).

*' **There should be a great enthusiasm in devotee for service, but what happens, he starts considering- ' Myself is the true servant (Sevaka), due worshiper '. And as such, here is the deception**.[8] (Sitaramdasji S. , Mann ki kahani Mann ko sunana, 1964)

*‘*साधक को सेवा करने का उत्साह चाहिये परंतु होता क्या है वो अपने को ‘मै ही सच्चा सेवका अधिकारी” ऐसा समझ लेता है और यहां ही धोका है* | (Sitaramdasji, Mann ki kahani Mann ko Sunana, 1964)

Swamiji warns the devotees at every moment to moment, makes alert that the path of devotion (Bhakti), is simple and easy. But there are unlimited ways for falling down due to pride. Enthusiasm for worship, devotion is good but pride for the same, destroys all. The great Sages, Devata, Kings, Emperors and Learned ones were fallen down because of this pride. If the period of all these devotion are counted, then we come to know that Swamiji has stated period of 12 years for devotion, which is one Tap. Whatever to be done, it should be done increasing speed steadily If the engine (of train) starts with very high speed, then all the bogies will break. Therefore, the engine first starts slowly and then speed is increased. In the same manner, each and every work should be done. Otherwise, if the work is stared with very high speed then after some days it will be stopped. The same applies to devotion also. For a month service is done with high devotional worship and then resulting in illness, the net result will be nil. The same principle is steed by Maharshi Patanjali.-

‘स तु दीर्घकाल नैरंतर्यसत्कारा सेवितो दृढभूमिः|’[9]

(Satish, patanjal yogdarshanm vyasbhasy evm bbhojvrutti, 2019)
This practice-devotion is continually for the long duration, with reverence, regards and firmness established. For keeping this practice-devotion continually, the main remedy is to gain the discreet knowledge. Then only, for all the living beings, (Param Pita Parmatma) the Supreme Lord and his domain- salvation (amelioration) is possible to be gained.

*** Bathing before sunrise and meditation, devotional worship of the merciful God continually with reverenced love on a daily basis if performed assuming as duty and with reverently great love, the duty as a duty, then it is sure that you and your family-future heirs will be benefitted by pleasant welfare.** [10]
(Sitaramdasji, Mann ki kahani Mann ko Sunana, 1964)

*** रोजाना सूर्योदय के पहले स्नान व सुबह श्याम उस दयालू परमात्मा का ध्यान नित्य नियम से और बडे प्रेम से कर्तव्य समझकर यदि किया तो तुम्हारा और तुम्हारे भावी पिढी का कल्याण होगा यह निश्चित है |**

The first Prahara (BrahmaaMuhurta) of dawn is called ‘Amrit-Vela’. During this period, the righteous frame (SatvikVritti) of mind is on the peak point. The state of the inter-settled conscious mind is concentrated. At this time, the meditation is possible attentively with concentrated mind. Then the waves in mind are also stable. The worldly concerns are not in the mind therefore the process of union of soul (Atma) and the Supreme Lord (Parmatma) becomes easy. If this process is done perpetually (continually) in a daily form, then internal power emerges and gain of the appearance of God in the form of ('Jyoti') Light, starts. In all the religions the entity of God is known in two forms- first is Light- 'Jyoti' and another is Sound- 'Shruti' or (‘Nada’). They are existing in the virtuous, self-evident true form of the Supreme

Lord.[11] (Maharaj p. B., 2007)By the grace of divine person 'Vibhuti'- (Guru Krupa), Bhaktiyoga is transformed into Rajyoga and the ultimate aim is fulfilled.

Conclusion

Swamiji say's about Ishwarpranidhana , there is no hindrance in spiritual practice by taking refuse in the Lord, because only by the 'Naam' mantra recited by the saints, the living being are saved. Guru should not be considered as to be the body, Guru is not of bones and flesh in the body, but the sound-words is to be considered as Guru. In all the religions the entity of God is known in two forms- first is Light- 'Jyoti' and another is Sound- 'Shruti' or ('Nada'). They are existing in the virtuous, self-evident true form of the Supreme Lord. From the Ruchas (Mahavakya) in the Upanishadas, the Nirakar Brahma and his omnipresence are revealed, in the same manner, the teachings of Swamiji give guidance to the devotees. Swamiji's these most comprehensive maxims are as the Mahaprana, the great remedy (Mahaushadhi) and the 'SanjivaniButi', to the all the devotees. Swamiji has emphasised that by due rituals of Saguna Bhakti and Nirguna Bhakti, devotion one (devotee) can get realization not only about the human-body, its organs, and mind but can also achieve self-realization by the grace of Guru. And the Sakara form of the Supreme Lord (Parmatma) can also be attained.

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Relating the Philosophy of *Siva Gita* to Amish Tripathi's *Immortals of Meluha* the Mythic and Heroic Tale of *Dharma and Karma*

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Abstract

The term *Gita* is generally applied to The *Bhagavad-Gita*, which runs from the 25th *Adhyaya to the* end of the 42nd *Adhyaya of Bhishma-Parva* of *The Mahabharata*. As the *Bhagavad-Gita* is the most well-known it needs no details to be noted here. Nor there is any need to explain the word *Gita* as it is also much known. But the term 'Gita' is applied to many other Works of similar character discussing philosophical topics. Thus there is vast literature in Sanskrit that can be termed as 'The *Gita* Literature'. The study gives a brief overview of *Siva Gita* stating its importance in *Gita* literature; focusing on the magnitude of Lord Shiva the supreme cynosure. This paper gives a general introduction of *Siva – Gita* discussing its doctrines and its relation with the *Upanishad* and the *Bhagavad –Gita*. Paper also aims at acquainting the younger generation with the vastness and grandeur of *Siva- Gita*. The paper proposes reading of Amish Tripathi's *The Immortals of Meluha* keeping in focus grandeur of Siva as in the *Siva –Gita*. An imaginary tale may not be complete; it may be a netting of myths but it is like revisiting times gone by with a prospect of promise. In the novel the communion of Shiva's individual consciousness and people's collective consciousness is the blend unites of science and religion, history and myth, geography and fantasy land, courage and cowardice, humanity and divinity. *Siva Gita* teaches spiritual wisdom to help people overcome grief and delusion, in similar way the novel demonstrates ways to achieve peace, making it easier for all spiritual aspirants to benefit from the path of *Karma* and righteousness.

***Key words** : Siva, Gita, Rama, Meluha*

Introduction

The *Gita* Literature

Lokamanya Bal Gangadhar Tilak has listed 26 books other than The *Bhagavad – Gita*, known as *Gita* in the first chapter of his welknown book *Shrimad Bhagavad – Gita Rahasya* OR *Karmayoga – Shastra*. They are: *(1) Pingala - Gita, (2) Shampaka-Gita, (3) Manki – Gita,(4) Bodhya – Gita ,(5) Vichakhyu – Gita, (6) Harita – Gita, (7) Vritra - Gita, (8) Parashara – Gita, (9) Hansa – Gita, (10) Brahmana – Gita, (11) Avadhuta – Gita, (12) Ashtavakra – Gita, (13) Ishvara – Gita, (14) Uttara- Gita, (15) Kapila – Gita ,(16) Ganesha – Gita, (17) Devi –Gita, (18) Pandava – Gita , (19) Brahma – Gita, (20) Bhikshu – Gita, (21) Yama – Gita, (22) Rama – Gita, (23) Vyasa – Gita, (24) Siva – Gita , (25) Suta – Gita, and (26) Surya – Gita.* The author further notes that many of these Gitas and a few more along with the Bhagavad – Gita have been published by Shri Hari Raghunatha Bhagavat at Pune. Some of these Gitas are found in the *Mahabharata*, some of them are itself, while some of them are said to be located in different *Puranas* . Lokmanya Tilak notes that any a times such location is not corroborated when investigated in the mentioned *Purana*. Thus it makes special topics for research but canvas of thus paper is much small for such investigation. Hence this paper aims only to give a general introduction of *Siva – Gita* discussing its doctrines and its relation with the *Upanishad* and the *Bhagavad –Gita*, as a pilot project for investigation into the *Gita*-Literature.

The *Siva Gita*

The Siva Gita commence with the Ramayana epic's chapter in which Rama is grieving over the death of Sita. Sage Agastya pays a visit to Rama at this time and advises him to follow a particular vow known as the Pasupata Vrata. Rama will see Lord Siva and obtain the Pasupata Astra (weapon), which is required to vanquish Ravana, if he keeps this vow, according to Agastya, who also guarantees that he would have a vision of Lord Siva. Once Rama has kept his word, Siva appears to him in a divine vision

after a period of four months. Rama asks Lord Siva several questions after Siva gives him the Pasupata Astra. (https://www.astrojyoti.com/siva-gita.htm, last retrieved, April 2021)

The *Siva Gita* has sixteen chapters and total 768 verses. Lokmanya Tilak states that the *Gita* is believed to be located in the *Patala-Khanda* of the *Padma Purana*, but it is not found in the printed edition of the said *Purana* published by Ananda Ashrama, Pune. The author further notes that according to Pandita Jvalaprasada it is found in the Gaudi edition of the said *Purana*, and that the *Narada Purana* refers to the *Siva Gita* in its index of the *Padma Purana* while enumerating different topics.

In *Siva Gita* the conversation is between Shri Rama and Lord Shiva. After the abduction of Sitaji, Rama is disheartened. At this time Sage Agastya appears in front of Rama to teach *Vairagya* and upon Rama's insistence to get Sita recovered first, teaches him *Sivasahasra nama* and advises him to propitiate Lord Shiva who will bestow him *Pasupata* arrow to enable him conquer Ravana. In contrast to the Bhagvad Gita, which teaches spiritual knowledge to overcome sorrow and delusion, Lord Siva gives spiritual teaching to Rama after bestowing Pasupata in order to raise him to higher realms and transmits to him the knowledge of the Self to help him overcome anger and agony and achieve lasting peace. This enables all spiritual aspirants to benefit from the spiritual knowledge.

Discussion

The *Siva Gita* an Overview

Adhyaya 1: Siva Bhaktyukarshana Adhyaya

The *Siva-Gita* begins with the statements of Suta that by grace of Lord Siva he would tell the sages about the remedy of worldly pains and that would give final emancipation and pure identification with the Supreme Spirit. Such emancipation is gained by knowledge. This knowledge was given by Lord Siva to Rama at *Dandaka-Aranya*. This was narrated by Skanda to Sanatkumar who then told it to Vyasa.. Suta says that after many

births there arises devotion for Lord Siva . Then Suta proceeds to show the great importance of devotion for Siva and that of His worship. By such devotion one attains the form of Lord Siva and Siva being pleased awards salvation. The sage Agastya showed this path to Rama in *Dandaka-Aranya*. The first *Adhyaya* contains 40 verses.

Adhyaya 2: Vairagyopadesha Adhyaya

On being asked by the sages Suta says that when Ravan kidnapped Sita, Rama was extremely dejected and wished to end his life. Knowing this the sage Agastya called on him and told about fruitlessness of the world- *Sansara* -and not to get dejected for anybody as the mortal body is made of five basic elements- *Mahabhuta* -and about eternity of the soul and its non attachment to worldly pleasure and pain, and its permanent delightfulness. The soul is neither masculine nor feminine nor important. The soul never perishes even if the body perishes .So he advised Rama to leave sorrow and to be happy. Rama asks the sage if whatever was said by him was true how sorrow and happiness are felt and that when he feels the same how can he believe what the sage said. Replaying the questions the sage says that it is due to illusory power of the Lord Shiva. A portion of Lord Siva only has manifested as animate and inanimate objects. And due to illusion only the soul feels pleasure and pain. If a person can discriminate between truth and falsehood by help of knowledge there remains no pain. But Rama, though accepts the truth of the words of Agastya, cannot get out of sorrow. Effects of destiny never spare a person. He says that Wish, which is the minister of destiny, and Ego trouble him all the time endangering his life and so he wants no remedy to continue his life. The second *Adhyaya* contains 43 verses.

Adhyaya 3:Viraja-Diksha-Nirupana Adhyaya

In reply to Rama the sages tells him that a person suffering from desire, it is to conquer Ravana as if suggesting to leave such expectations. But Rama being a *Kshatriya* wants to punish the

person who kidnapped his wife and so he asks how can it be done. Agastya advises him to worship Lord Siva telling him about *Viraja Diksha* to qualify himself for such worship. The third *Adhyaya* contains 35 verses.

Adhyaya 4 : Shiva – Pradurbhavakhya Adhyaya

The fourth *Adhyaya* describes Rama's penance. Pleased by his devotion Lord Siva comes with all the chief Gods. The fourth *Adhyaya* contains 52 verses.

Adhyaya 5: Ramaya Vara-Pradana Adhyaya

The fifth *Adhyaya* starts with the description of Shiva's arrival Rama bows Him. Lord Siva gives him many weapons. Rama requests Him to show the way to destroy Ravana. Siva consoles him by saying that Ravana will be destroyed as he has restored to immoral path. Siva advises him to make friendship with the monkeys of Kishkindha. He adds that He only creates the world; He only nourishes it. He is the cause, existence and destroyer of the universe. Rama is only an apparent cause of Ravana's destruction. Siva Himself is this Universe. The fifth *Adhyaya* contains 41 verses. Elements when pure in form attain final emancipation.

Adhyaya 6: Vibhuti- Yoga Adhyaya

At the commencement of the sixth *Adhyaya* Rama asks Siva about the universe. Siva describes the Universe that is made of five basic elements. Answering to that question, Lord Siva enumerates in detail his existence in object of the Universe. He tells Rama that one who knows Him in these elements when in pure form attains final emancipation. The sixth *Adhyaya* contains 60 verses.

Adhyaya 7 :Vishva-Rupa-Darshana Adhyaya:

But Rama is yet not able to follow how Siva is the cause of the Universe when he was having a limited body. So he says that his question remains unsolved - how Shiva is the Universe, and

how the Universe emerged out of him. Siva explains it with illustrations. The Universe resides in him just as in a small seed a big banyan tree resides. Just as a piece of salt is not seen in water when melted and is seen again when it is boiled out completely, as the world is seen at sunrise and disappears at sunset, the Universe resides in him. Yet Rama cannot adjust his mind with such an explanation. So Siva offers him divine eyes and shows his Universal form –*Vishva-Rupa*. On seeing such form Rama gets much uneasy and prays to him. Shiva then again shows his normal form. The seventh *Adhyaya* contains 47 verses.

Adhyaya 8: Pindotpatti –Kathana Adhyaya:

Rama wishes to know how the body made of five basic elements is created, how it exits and perishes. Answering the questions, Shiva explains how the body develops in the mother's womb right from conception till birth according to the theory of the Ayurveda. Lord adds that in young age one gets attached to the worldly pleasure and on getting old one dies and leaves for final abode. No one can be saved from the bondage of death. And the body cremated on death, disappears forever. The eight *Adhyaya* contain 71 verses.

Adhyaya 9: Deha-Svarupa-Kathana Adhyaya:

Siva continues to describe the form of body. Siva is spotless, complete, the only existing one, life element, joyful, and cause of the Universe. He is unattached, egoless, pure and eternal *Brahma*. He becomes the cause of the universe by qualities-*Sattva*, *Rajas* and *Tamas*. The five basic elements originate from Him. The universe is made of these elements. Some parts inherited from the father and some from the mother by the body. This matter is narrated in detail as per the theory of the *Ayurveda*. The ninth *Adhyaya* contains52 verses.

Adhyaya 10: Jiva-Svarupa-Kathana Adhyaya:

On Rama's curiosity about where the life element stays in the body, how it is born and when it goes after death how it returns

to the body, Shiva proceeds to tell this secret. He being the Supreme truth, cause of the universe, knows everything, but none knows Him. He resides in all bodies. When a pot is created it simultaneously possesses space inside and when it is broken it is broken the space gets itself united with its original form. In the same way the soul resides in the body and leaves the body. The tenth part contains 63 verses.

***Adhyaya 11: Jiva-Gatyadi-Nirupana Adhyaya*:**

Siva continues to tell about post-death fate of the personal soul. A person lives by eating and drinking. But due to disease or old age food is not digested and just as a ripe mango falls from the tree, the soul falls out of the body taking away subtle senses and their desires. Then it goes to the other body according to its previous deeds and continues such route till final emancipation. One goes on progressing by good deeds and at last never is disgraced, if turns to worship. The eleventh *Adhyaya* contains 47 verses.

Adhyaya 12: Upasna –Jnana –Fala Adhyaya:

On Rama's inquiry Siva proceeds to tell about methods of worship. Even if the most wretched person worships Shiva he is considered to be a good man. One should sit in a lonely place controlling senses and concentrate on the Supreme Being which is Shiva only. As a result of such worship one gets united with Shiva. The twelfth *Adhyaya* contains 43 verses.

Adhyaya 13:Mukti-Swarupa-Adhyaya:

The thirteenth adhyaya describes state of final emancipations. There are five stages of emancipations. *Salokya, Sarupya, Sarshtya, Sayuja* and *Kaivalya.* One should go to the teacher to learn Vedanta and meditate on it. When all desires served are subsided, one gets knowledge, which is the cause of final emancipation- *Kaivalya*. The thirteenth *Adhyaya* contains 39 verses. The thirteenth *Adhyaya* may be titled as *Mukti-Swarupa-Adhyaya.*

Adhyaya 14: Panch-Koshopapadana Adhyaya:

On Rama's questions Siva tell method of acquiring the Supreme Being which is Siva only. The Soul never perishes. The six *Bhavavikasras*-changes that one gets-are qualities of body only. The body has five *Koshas*-layers. They are *Pranamaya-Kosha, Manomaya-Kosha, Vijnamaya-Koshas* and, *Anandamaya-Kosha* and the fifth one possibly *Lingamaya-Kosha.* When one concentrates on the Supreme Being, one attains it which is believed to be unattainable one. One is not able to be stable in meditating due to illusion and achieves final emancipation. The fourteenth *Adhyaya* contains 45 verses.

Adhyaya 15: Bhakti-Yoga Adhyaya:

On Rama's inquiry Siva tells about devotion which is the cause of final emancipation**.** One who studies Vedas, performs sacrifice and donates with a sense of offering it to Siva. Moreover studies and performance of one's duty are also character of a devotee. Such a devotee is loved by Siva and he enters in Siva's form just as an owner of a house enters in his house. The fifteenth *Adhyaya* contains 41 verses.

Adhyaya 16:Gita-Adhikara –Nirupana Adhyaya:

Finally Rama wishes to know that who are entitled to know the path of final emancipation. Siva says that anyone who is devotee of Siva- irrespective of cast-*varna*, sex or stage of life-*Ashrama*-is entitled to know it. Rama wishes to know in which forms Siva may be worshipped, Siva informs that in any type of His idol He may be worshipped. One worships Siva or studies the *Siva Gita* or listens to it, gets final emancipations. The sixteenth *Adhyaya* contains 70 verses.

The Doctrines of *Siva-Gita*

The Supreme-Being

Accordingly to the *Siva –Gita* Lord Siva is the Highest God and is identified as *Brahma*- the Supreme-Being. In its *Nyasa-Vidhi* it is said that Shri Sada –Siva is the Supreme God residing in

the heart. Due to illusory powers/ *Maya* of Siva the people delude. The Universe is a portion of Siva. Siva only resides as life-element-*Jiva*-in all living –being. Siva is the Truth-*Satyam*, Knowledge-*Jnanam*, Endless-*Anantam*, All-prevailing-*Vibhu* and the greatest God - *Maheshvara.* (A.|/v.26-27). Siva also corroborates that he has made the universe and He only withdraws it (A.V./V.39). He is God. He will remain in future also. There is nothing other than Him in this universe (A.VI/V.10-11. The Universe is manifested from Him, it resides in Him and subsides in Him. Just as a piece of salt is lost in water and is seen again when water is boiled out, just as the world is seen in day and disappears at night, the world is produced from Him and enters in Him (A.VII/V.7-8). Repeating the same Siva continues that He is Spotless-Nirmala, Complete-*Purna.* He is complex of truth, consciousness and joy-*Sat-Cit-Ananda-Vigraha*, Unattached-*Asanga*, Egoless-*Niranakara*, Pure-*Shuddha*, Oldest-*Sanatana Brahma* and the cause of the Universe (A.IX/V.1-3). One who sees all beings in Him and Him in all beings gets dejected. He only resides as life –element –*Jiva* in all the body (A.X/V.5-15).

Origin and Destruction of the Universe

If Siva is the Supreme-being possessing a human-like shape as described in IVth and Vth *Adhyayas*, the question arises how the universe originated out of such form. Siva answering this doubt says He is possessed of *Avidhya*-Illusory power –which seems to be *Maya* of the *Vedanta –Shastra* or *Prakriti* of the *Sankhya-Shastra*-having three qualities-*Sattava*, *Rajas* and *Tamas*. This power or *Shakti* under His supervision acquires form of the universe just as silver in a conch shell or serpent in rope. Five basic elements-Earth, Water, Light, Air, and Sky are produced by this power. Out of these elements the Universe is manifested. From the food taken, the body is formed. The body possesses five objects of the senses of knowledge, Mind, Intellect, Ego and Consciousness and portion of Siva resides there as life element–*Jiva*. At the end, the Universe gets subside in Him only (A.II/V.26-30, A.VI/V.22-23,A.VII/V.5-8 A.IX/V.1-4).

The Soul and The Life

Element: The Soul is unattached, complete, and complex of truth, consciousness and joy. It neither takes birth nor dies. It never feels pleasure nor pain (A.II/V.6). Soul is genderless-it is neither masculine, nor feminine and nor even neuter. Soul is formless, complete and seer (A.II/V.14-15). Soul does not living beings (A.II/V.28,A.VI/V.37). Siva is the Supreme-Being-*Paramatma* and Soul-*Atma* of all (A.X/V.5-6). The practical life-element-*Jiva*-only bears the shape of pot residing in it and when it is broken the space of pot gets united with outer space, similarly soul resides in body and unites with Supreme-Soul when the body perishes(A.X/V.39). But if the soul possesses desires at the time of death it takes sense organs and their desires with it just as a pot taken to other place, space in the pot is also carried with it. By the way of smoke it goes to forefather's land –*Pitriloka* and enjoys having divine form. When the fruits of such deeds are over it returns leaving the form of rain. It turns them into grains which is taken by the parents and through them it takes birth again as per its previous deeds and desires (A.XI/V.7-21). By good deeds one goes on getting higher birth and at last by proper knowledge of self, by continuing activities due to that knowledge and devotion gets final emancipation (A.XI/V.35-47).

Final Emancipation

Final Emancipation can be achieved by knowledge (A.I/V.20). Due to illusion (*Maya*) the Universe is seen instead of Siva just as silver is seen in a conch shell. This illusion is the cause of pleasure and pain. By knowledge that discriminates (between truth –Siva and illusion -universe) there remains no pain (A.II/V.37-38). Siva corroborates it by saying that one who knows Him properly gets final emancipation (A.6/V.60 and A.XII/V.35-46) Siva enumerates five kinds or stages of emancipation. They are *Salokya, Sarupya, Sarhstya, Sayujya* and *Kaivalya*. When one who worships Siva without having any desire, gets place in *Siva–Loka* and enjoys all pleasure, it is *Salokya Mukti*. When one knowing Siva properly worships Him without having any desire, being

similar in form to that of Siva resides in *Siva-Loka*, it is *Sarupya Mukti*. When one performs Sacrifices and acts of social welfare-*Ishta –Purta*- also gets the reward. And if one offers all such acts to Siva one attains power equivalent to Siva. This is *Sarshtya Mukti*. When a peaceful one sees the universe as Siva only, attains the highest light-*Parma-Jyoti* and gets completely united with the Supreme-beings. This is *Sayujya Mukti*. When by proper knowledge of Siva ignorance is fully destroyed and only Siva remains in the universe –that means when *Adavaita* is realised between Siva and the universe –one becomes immortal. This is *Kaiivalya Mukti*-the Final Emancipation (A.XIII/V3-16). When one sees the self in all the beings and all the beings in oneself, one attains 'Final Emancipation' that means end of ignorance (A.XIII/V.33).One who does not know and does not worship Siva never gets emancipation.(A.XVI/V.7). One who control senses studies or listens the *Siva –Gita* gets emancipation from worldly affairs.(A.XVI/V.62).

Siva the Supreme God

The *Siva –Gita* is liberal and generous towards Gods than Siva. However, it undoubtedly establishes Siva the Supreme God. To worship Lord Siva is not at all difficult. He is pleased with simple flowers and fruits. One who seeks shelter of other Gods is willing chase the mirage leaving the Ganges (A.I/V.30) Siva Himself is *Brahma, Vishnu, Mahesha, Uma, Skanda, Vinayaka, Indra, Anila, Kubera, Surya* and *Soma* (A.VI/V 23-25). Those who worship other Gods they worship Siva only indirectly, as all Gods are one in Siva. Siva is the only receiver of such worship and he gives due blessings.(A.XII/V.4-7). One who do not worship *Vishnu* do not get salvation (A.XVI/V.6).Thus the *Siva –Gita* is open to all sects. It is right to quote here supremacy of Siva from *Nirvanstakam* that Siva is beyond death, caste or religious distinctions who have great fortune

I have no death, nor have I any caste or creed distinction; I have neither father nor mother; why! I am never born! I have no

kith or kin, I know no guru, nor am I a disciple; I am Auspiciousness, Auspiciousness alone". (Nirvanstakam/6).

Means of Knowledge

Tradition of the *Siva-Gita* starts with Skanda who told it to Sanatkumara. Sanatakumara told it to Vyasa and he told it to Suta (A.I/V.4-5). The *Nyasa –Vidhi* indicates that the sage –perhaps the author-of the *Siva-Gita* is Agastya in form of Vyasa. It is noteworthy that how it came to Agastya is not mentioned. Perhaps that is the reason to identify Agastya as Vyasa. One should go to the teacher who knows the supreme truth and study *Shastras* under him (A.XIII/V.19-22). It is difficult to know formless and non qualitative Supreme Truth. So, one should start worshipping qualitative form of God. Then by *Arundhati-Nyaya* one reaches should start worshipping qualitative form of God. Then by *Arundhati- Nyaya* one reaches to formless and non qualitative Supreme Truth.(A.XII/V.5-6). The body is formed from food. It undergoes six changes. But the soul is never changed (A.XIV/V.7-10). In this shell of body there is *Pranamaya Kosha* mind which is made of thought, desire, anger, greediness, illusion, jealousy, ego, etc (A.XIV.13-16). In the mind, intellect for actions along with the senses of knowledge makes the *Vijnamaya Kosha* of knowledge (A.XIV/V.17). The *Anandamay Kosha* is constituted of pure-*Sattvika* quality (A.XIV/V.24). The mind crossing over the five basic elements one by one, reaches to soul which is the essence of those basic elements and believes it to be false even after knowing it. Those who surrender to Siva, with devotion cross the illusion and attain self knowledge. (A.XIV/V.41-42). One who is not a devotee of Siva is not competent to obtain knowledge. Anyone out of all the four classes-*varnas*-including females residing in any of the stages of life- *Ashrams*, is competent to get true knowledge provided one is a devotee of Siva.(A.XVI/V.2-8).

The *Siva-Gita* and the Vedanta

The *Siva-Gita* has great impact of the Vedanta philosophy on it. The author of the *Siva-Gita* seems to be influenced by the

Vedanta theories of Shankar Acharya. The book accepts eternity of the concepts of the Supreme-Being. It accepts that the universe is originated from, nourished by and subsides in the Supreme-Being. The Supreme-Being , The Soul, The Universe, the Final Emancipation, are on the same track of the theories on the Vedanta propounded by Shankara-Acharya with minor differences.(A.II/V.5-9,14-21,A.V/V.38-40). The book uses the famous illustrations much popular to Shankara *Vedanta*, such as illusion of silver in conch shell, that of serpent and rope, space in the pot and so on to explain its principles. Such illustrations were used before Shankara-Acharya too. Yet overall notion is that the *Shiva-Gita* is much influenced by Shankara *Vedanta*. It is corroborated by references made to the *Upanishads* in particular context.

The *Siva-Gita* and The *Upanishad*

The *Siva- Gita* is said to be an Upanishad in its colophon. Moreover there are many resemblances, theoretical as well as verbal, between the *Siva-Gita* and some of the *Upanishads,* especially the *Taittiriya,* the *Shvetashvatara,* the *Kathha* and the *Isha*. A few instances of such obvious verbal resemblance are noteworthy. The same is repeated being divided in second half of 8Th and first half of 9th verses of *Adhyaya* 10. This verse is found in the beginning of 4th *anuvak* and 9th *anuvak* of *brahmanandavalli* of the *Taittiriya Upanishad*. It is notable that in both of the works the expression occurs twice. This verse is found in the *Shvetashvatara Upanishad* with reading in place of fourth verses from the *Kathha Upanishad* are found in the *Siva-Gita* with some difference in reading. The verses from the *Kathha Upanishad* are practically the same with minor changes. However, the last portion of 11/2/2 of the *Kathha* reads as the well-known metaphor of life being described as chariot is read as follows *Kathha Upanishad* in *Adhyaya-1 Valli-3*. There are two verses that read much similar to the *Ishavasya.* The *Siva-Gita* anticipates that one should read the *Shvetashvatara Upanishad*, the *Kaivalya Upanishad* and the *Ishavasya Upanishad*. At other places also the

Upanishads are referred to in general or by name (A.IV/V.42-43 XV/ V. 8 and 40). Thus it can be obviously established that the *Siva-Gita* depends much upon the *Upanishad* Literature. The philosophy of the *Siva-Gita* directly descendeds from the philosophy of the *Vedanta* which includes the *Bhagavad - Gita* also.

The *Siva-Gita* and the *Bhagavad-Gita*

The centrality of obligation senses is explicitly exemplified in the both narratives, "The only thing that matters is your karma. Not the event of your birth. Not your sex. And definitely not your throat's colour.". (Tripathi, Immortals of Meluha). Tripathi describes Siva as the *Karma Yogi* (duty performer). The Bhagavad Gita's Chapter 2 Verse 47: *karmaṇy-evādhikāras te mā phaleṣhu kadāchana, mā karma-phala-hetur bhūr mā te saṅgo' stvakarmaṇi* (You have a right to carry out your prescribed responsibilities, but you are not allowed to the rewards of your acts.) is found in Chapter 2 Verse 47 of the Bhagavad Gita. Never attach yourself to inaction or believe that your actions are the source of the outcomes.) appropriately epitomizes the sole means of the leader's quality, which is the "concept" of duty and karma: the aforementioned verse is implicative of the dogmatic truth that any existing being has the right to effort but not to its fruit.

Structural Similarity : Reliance of the *Siva-Gita* on the *Bhagavad-Gita* is beyond doubt. The author of the *Siva- Gita* seems to be inspired by the *Bhagavad-Gita*. Names of three *Adhyayas* in the *Siva- Gita* are same as those of the *Bhagvad-Gita*. *Adhyaya* 6th is titled as *Vibhutiyoga*, the 7th one as *Vishvarupadarshanayoga* and the 15th one as *Bhaktiyoga*. The same names are found for *Adhyayas* 10th,11th and 12 respectively in the *Bhagavad-Gita*. Presentation of the theme by conversational method is similar in both works, yet it should be noted that it is common for such works in Sanskrit literature. The matter is presented by Suta in the *Siva-Gita*, and by Sanjaya in the *Bhagavad-Gita*. The *Bhagavad-Gita* is discourse between Arjuna

and Shri Krishna while the *Siva-Gita* is between Rama and Siva. Both are termed as *Upanishad* and *Yoga –Shastra*. Both discuss the knowledge pertaining to the Supreme-Being, *Brahma-Vidya*.

Theoretical Similarity

The Supreme-Being

According to the *Bhagavad-Gita* the universe is manifested from one eternal one being and that eternal one is Krishna. The same is Brahma (A.II/V.17, A.IV/V.6,13, A.VIII/V.9, A.IX/V.4-11,16-19, A.X/V 39-42,A.XI/V.7,A.XV/V.6,7,,12-19,A XVIII/V 61-62). This principle is accepted by the *Siva –Gita* with one change that the Supreme-Being is Siva.

Origin and Destruction of the Universe

The *Bhagavad-Gita* says that the universe originated from the Supreme-Being is nourished and even destroyed by the Supreme-Being that one is Krishna (A.X/32). The *Siva-Gita* makes only one change that the Supreme Being is Siva.

The Soul and the Life Element

The Supreme –Being Krishna resides as a life element in all living-beings. The same is soul (A.X/V.20, A.XV/V.6-18). The *Siva - Gita* has to say nothing more except that ultimate one is Siva.

The Final Emancipation

The *Bhagavad-Gita* refers to the other Gods only by the words and similar expressions. No particular names are mentioned. The work adds that worship of the other Gods is indirect worship of Krishna only, and He only gives all rewards (A.V/V11-12,A.VII/V.20-23). The same is expressed in the *Siva-Gita* for Shiva.

Means of Knowledge

The tradition of Knowledge of *Yoga - Shastra* given by the *Bhagavad-Gita* is more logical (A.IV/V.1-3) than that one given by the *Siva -Gita*. There is no trace as to how this tradition reached to *Skanda* from either Siva or Rama. As *Skanda* is the son of Siva

–if the reference is made to the same personality –it is to be taken for granted that Skanda knew it. However, both the works mention their tradition is noteworthy. The *Bhagavad-Gita* says that Knowledge is gained by serving and respecting (the teacher/ *guru*) and inquiry. Moreover it may rise within a sage by itself formless element (A.XIII/V.2-3,5-8). The *Siva-Gita* advises to go to a proper teacher and get guidance. One reaches to the formless Supreme-Being by starting worshipping Siva form by *Arundhati-Navya*.

Action Without Desire

To perform deeds/ *karma* without having any desire for their rewards is the most important teaching of the *Bhagavad-Gita* (A.II/V.47). The *Siva-Gita* also preaches to perform deeds without having any desire for the rewards (A.I/V.17,XI/V.42-43,A.13/V.4-7,A.XIV/V.44).

Verbal similarity

It is now clear by the discussion in this paper that the *Siva-Gita* much closely follows the *Bhagavad -Gita*. There are striking verbal similarities found between both works.

The *Siva-Gita* and The *Sankhya* Philosophy

Like the *Bhagavad-Gita*, the *Siva-Gita* also accepts many principles of the *Sankhya* philosophy, but in its own structure. It attributes the three qualities-*Sattva , Rajas and Tamas*- to universe as seen in the *Sankhya* Philosophy (A.IX/V.1-8,14-24).

Date of the *Siva-Gita*

It seems to be a later creation. Tradition joins it with the *Padma-Purana*, but it is not yet corroborated. Even the *Padma-Purana* cannot be prior to 5th century A.D. Dependence of the *Siva-Gita* on the *Upanishads*, the *Bhagavad-Gita* and The *Vedanta* perhaps the *Shankara – Vedanta*, and the medical theories of the Ayurveda indicate that it is a post Shankara-Acharya creation. Shaivism

became more prominent after Shankara-Acharya. In absence of any more evidence it is difficult to locate exact of the work.

The Authorship of *Siva-Gita*

It is still more difficult to name the author of the Shiva Gita. It is obvious that neither Agastya nor Vyasa is the author of this work. Identifying Vyasa and Agastya as one personality itself proves the neither of them is the author. It seems that some devotee of Siva has tried to imitate the *Bhagavad-Gita* to establish Siva as the highest God. Perhaps it was done to meet popularity of Vaishnavism. Yet importance of Vishnu was not discarded. Perhaps to win the popular mass feelings prevailing in that era.

Scientific Approach to Philosophy

Philosophy is accused by many thinkers that it is only a speculative and imaginative gossip without any scientific base. But this is quite an absurd condemnation. Actually philosophy accepts all that is established by science. One cannot reach the truth ignoring the facts. Since the times of the Vedas philosophy has never ignored what is known to human race at the different ages. Philosophy starts from where science impede. The *Siva –Gita* has tried to employ *Ayurvedic* theories known to its age to justify its doctrines. Thus the *Siva-Gita* has revealed an open-minded scientific approach to investigate into its philosophical aspects that has always scientific approach to knowledge.

***Siva Gita* an Important work on Shaivism**

The Siva-Gita is an important work for Shaivism. It has retold the well-known doctrines of the Vedanta Philosophy and projected Siva as the highest truth successfully. The discussion above makes it evident that it is handled with a weak hand. The author goes on borrowing the verses, doctrines and methods of predecessors and employs everything to establish Siva as supreme one. The purpose is successfully served even though the treatment is weak. As it does not deviate from the main stream of Indian

Philosophy the generous Hinduism has no hesitation in accepting it as an important work on Siva-Philosophy.
The Immortals of Meluha is such a brilliant comprehensive novel that plays a key role to study the current discussion.

Study of *The Immortals of Meluha* Referring to the Teachings of the *Siva Gita*

The novel is about the ideal imagined land of Ram Rajya and follows the array of Lord Rama, somewhere in Northern India in 1900 B. C. It is about the coming of Shiva and how he becomes a saviour though a settler from another distant land. Lord Shiva is depicted as an regular man who comes from distant land to Meluha whose actions transform him to Mahadev or God of Gods. Ritika Paul describes the character of Shiva as a human being in her article, "Shiva for All Times: A Study of Amish Tripathi's "The Immortals of Meluha" as, "Indian worship God in four forms- Nirgun (Nirakaar-formless God). Aakar (in a form i.e.Lord Vishnu, etc.). Avatar (incarnation of God i.e. Lord Ram etc.); and a man who becomes God or discovers God within him (Gautama Buddha). Amish Tripathi took the fourth type and portrays Shiva as a human being of flesh and blood, makes him like an ordinary being or common people." (Paul, pp. 425-426). The Meluhans consider saviours from distant land will come as their redeemer. Shiva along with his Guna tribe travel to Meluha and that night Shiva's throat turns blue and Meluhans believe him to be their liberator. This traveller from distant land becomes their only hope to save them against evil.

Shiva is a man who lands from other land to Meluha; his fearless, selfless acts makes him Mahadev. While we turn the pages of the book we witness a person's journey from being Man to Mahamrityunjaya. Shiva is recognized as the prophesied destroyer of Evil due to his Neelkanth-the blue throat. Shiva is the chieftain of the Guna tribe. Shiva is altered into Neelkanth and becomes the redeemer of Meluhans. Lord Shiva was a simple Tibetan who was invited to migrate along with the Guna tribe by Meluhans. "The caravan of invited immigrants reached Srinagar,

the valley of Kashmir's capital, after four weeks of non stop travelling when they crested the last mountain." (Tripathi, p.10).
The Guna tribe is received with respect, love and regards in Meluha and it is the sign of communion and first step towards harmonious progressivity. The welcome prospect unfolds in the following pattern of positivity and progressivity. "The city of Srinagar was solely decorated with restrained shades of grey, blue, and white in contrast to the opulent natural environment of Kashmir. Cleanliness, order, and sobriety pervaded the entire city. Srinagar was the home of around twenty thousand people. Recently, two hundred more people from Mount Kailash arrived. Their leader then had a sense of levity that had been missing from him ever since that horrible day, many years prior. He thought that "I've escaped. It's possible for me to start over. I am capable of forgetting." The immigrant camp outside of Srinagar was reached by the caravan. On a distinct platform that was situated on the city's southern edge, the camp had been constructed. Nandi took Shiva and his people to the Foreigners' Office, which was situated close to the camp. When Nandi entered the office, he asked Shiva to wait outside. He soon returned, accompanied by a young official. The official folded his hands in a polite namaste and smiled. Welcome to Meluha, I say. That's me, Chitraangadh. I'll be the one in charge of your orientation. Consider me to be your one and only point of contact for all problems while you are here. Your leader, I think his name is Shiva. Please, can he step up. Shiva moved forward a step. I am Shiva. Chitraangadh said, "Excellent." Would you kindly follow me to the registration counter, would you? You will be listed as the tribe's protector. You will be the conduit for all communications involving them. The execution of all orders within your tribe would be your duty as you are the designated leader. Chitraangadh's pompous speech was interrupted by Nandi, who then asked Shiva to pardon her while she went to the immigrant camp quarters to set up your tribe's temporary housing. As Nandi paused his flow, Shiva observed that Chitraangadh's perpetually smiling countenance momentarily lost its grin. But he rapidly bounced back, and a smile once more

appeared on his face. Shiva turned to face Nandi. Yes, you can, of course. Nandi, you don't need to ask for my consent, responded Shiva. But in exchange, my friend, you must make a pledge to me. Nandi said with a small bow, "Of course, Sir." "Please tell me as Shiva. Not Sir, Shiva smiled. I am a friend of yours. "Not your Chief," Nandi looked startled before bowing once more and responding, "Yes, Sir. Yes, Shiva—I mean that. Shiva returned his attention to Chitraangadh, whose grin now, for some reason, seemed more sincere. Shiva, let's get the paperwork out of the way fast if you follow me to the registration counter, he added. When the newly registered tribe arrived at the housing area in the immigration camp, Nandi was waiting outside the main gates and he brought them inside. The camp's roadways matched those in Srinagar exactly. A clean east-west and north-south grid was used to arrange them. Shiva's own land's unpaved trails stood in stark contrast to the meticulously constructed sidewalks. However, he observed something peculiar about the road. Shiva questioned Nandi, "What are those contrasting stones running down the middle of the road? They conceal the drains beneath the ground, Shiva. The drains collect all of the camp's waste water. It makes sure that the camp is always hygienic and clean". (Tripathi, pp. 12-14)

Shiva realises that even in a highly developed civilization like Meluha conviction and belief overpowers everything. Meluha is a near ideal empire made by Lord Rama, one of the supreme kings. However the Suryavanshis faced a relentless predicament as their chief elixir river Saraswati was soon about to become waterless, it was getting devoid of water, it was gradually drying and they were to die with the drying of the river. They also faced distressing terrorist attacks from the east, the land of Chandravanshis allied with Nagas, a cursed race with physical distortion. The faith of Meluhans was that of a person with blue throat the Neelkanth. Who will come as their saviour and rescue them from all calamities Chandravanshis. The King Daksha solicited tribes to migrate to Meluha. Those invited immigrants the Gunas and their Chief Shiva the heroic warrior and defender

become the saviours of Meluha. Shiva accepts the proposal and they immigrate to Meluha. Meluha is the land of perfection in terms of technical advancement and physical infrastructure reinstating all time-honoured traditions, values and ethics. When Shiva and his tribe land as invited migrants to land of Meluha on the first night Shiva feels ailing. As described in the novel "Even with the chilly air, he was heavily perspiring. The space seemed to be lightly whirling. He experienced a sense of his body being pulled away from itself. His right frostbitten toe felt as though it were on fire. His wounded knee during the battle appeared to be extending. His strained and sore muscles felt as though a powerful hand were reshaping them. His shoulder bone, which had been dislocated in earlier days and had never fully recovered, seemed to be tearing the muscles apart to redesign the joint. The bones appeared to be taking over from the muscles to perform their functions." (Tripathi, p. 22).

Drinking of somras makes Shiva's throat blue, Ayurvati an expert renowned doctor notices it and that very moment she pronounces her faith, her faith means faith of the Meluhas. The utterance of Ayurvati is the proclamation of progressivity. It is a declaration which says that the invited immigrants brought with them redemption as they are the elixirs of existence. They are the messengers of progressivity.

Shiva changes to Neelkanth, the blue necked one due to Somras. Ayurvati was the first one to notice the blue throat of Shiva. "Ayurvati suddenly stopped listening as she stared at Shiva with a stunned look on her face. How had she not noticed it before? She had never believed in the legend. Was she going to be the first one to see it come true? Pointing weakly at her hands she mumbled , "Why have you covered your neck? 'It's very cold for some reason. Is it something to get worried about? asked Shiva. as he pulled the angvastram off. A cry resounded loudly through the silent room as Ayurvati staggered back. Her hand covered her mouth in shock while the palm leaves scattered on the floor. Her knees were too weak to hold her up. She collapsed with her back against the wall, never once taking her eyes off Shiva. Tears broke

through her proud eyes. She kept repeating, 'Om Brahmaye Namah Om Brahmaye Namah. 'What happened? Is it serious? asked a worried Shiva You have come! My Lord! You have come!" (Tripathi, p. 24).

Meluha is a near ideal realm, established by Lord Ram the ideal ruler. This once self-righteous kingdom and its Suryavanshi are in great trouble as their life elixir greatly worshipped river Saraswati is gradually drying to disappearance. They also face destructive fanatic terrorist attack from the east, the land of the Chandravanshis who have allied with the Nagas, a cursed race with physical deformities. Meluhan King Daksha, sends his representative to North India in Tibet, to invite the tribes to come to Meluha. Gunas and their chief Shiva proves to be a brave warrior and defender.

The Meluhans Announce Shiva as the Neelkanth : The Legendary Saviour.

Gunas reach Srinagar after a long journey and are warmly welcomed in Meluha. They are greeted by Ayurvati, the Chief of Medicine of the Meluhans. Shiva and his tribe are overwhelmed with the Meluhan lifestyle. During their first night at Srinagar, the Gunas are high fever stricken and sweating. The Meluhans, under Ayurvati's instructions, nurse them to wellness. Ayurvati discovers in serendipity of Meluha she announces that Shiva is the only one resisting the symptom and that his throat has changed to . The Meluhans declared Shiva as the Neelkanth, their legendary saviour. Shiva is drawn to Devagiri, the capital city of Meluha, to see King Daksha. During their stay Shiva and his companions, Nandi and Veerbhadra, meet a beautiful and mystifying maiden, who has an aura and radiance of piousness on her countenance. She is Princess Sati, the daughter of Daksha and is a Vikarma, an untouchable in this life due to sins of her previous births. Shiva explores his energies and gives new meanings to the notion of religious conviction. Here the glory of Harappan civilization meets Vedic religion.

Shiva asked, Now who the bloody hell are the Nagas? They are doomed people, my Lord,‖ gasped Nandi. ―Because of the crimes committed in their prior births, they are born with horrifying deformities. Extra hands or severely deformed faces are indications of deformities. (Tripathi, p. 59). Shiva asked, Who are Vikarma women? "Vikarma are people who have been punished in this birth for the sins of their previous birth. This is the only way they can destroy their karma clean of the previous births. Vikarma men and women have their own order of penance and so do Vikarma karma. For instance, why would a woman be punished if she gives birth to a stillborn child unless she had committed some terrible sin during a previous pregnancy? Or why would it happen to a man if he suddenly develops an incurable illness and becomes paralysed, unless the universe was punishing him for the sins of his previous life?" (Tripathi, pp.92-93)

During the puja in a city in honour of Shiva's advent, a man disrespectfully talks to Shiva for permitting a Vikarma (Sati) to participate in the pooja. Furious by the disregard shown by the man to Shiva, Sati confronts the man for an Agni Pariksha. Even though the chances for Sati's triumph were little, she prevails the Agni Pariksha and instead of assassination of the man, she shows compassion and grants forgiveness to him.

On their way to another city, the group comes across a village under attack. As they rush to save the village, they find out that it is being attacked by the Nagas and some Chandravanshi troops . During the combat, a naga fires an agnibaan towards Shiva. But Sati shields Shiva fearlessly. Sternly hurt and wounded, she is taken to the village where Ayurvati medicates her. Sati's life is at risk due to the poison of the agnibaan. Somras bring life for Sati. Daksha comes to visit her daughter and requests Shiva to marry his daughter. Shiva tries to court Sati, but she rejects his advances. Eventually Shiva falls in love with her and they choose for tie of marriage. Vikarma law forbids their marriage. Infuriated by such customs and law, Shiva declares his identity as Neelkanth and pledges to abolish the Vikarma rule. Daksha gladly agrees to the marriage of Sati to Shiva. Shiva is bent on challenging and

changing the established ideology of the nation: "I apologise, but I believe this method to be wholly unjust. I've heard that Vikrama make up roughly one twentieth of the population in Meluha. Will you continue to label such a large number of individuals as outcasts? This system must be altered." (Tripathi, p.212)

While at Devagiri, Shiva comes to know of the deceitful wars that the Chandravanshis are carrying on the Meluhans. Shiva meets Brahaspati, the Chief originator of the Meluhans. Brahaspati invites Shiva and the imperial people on a journey to Mount Mandar, the well-known Somras manufacturing site by the waters of the Saraswati river. Shiva learns that the liquid that turned his throat turn blue was in reality concentrated Somras, which can be deadly in its pure form. Shiva was untouched, which was the initial indication that he was the Neelkanth. He discovers the medicinal values Somras which blessed the Meluhans with long life Brahaspati and Shiva develop a bonding and they come back to Devagiri.

Suddenly one fine sunrise brings turmoil to Meluha with thunderous sounds coming from Mount Mandar. Shiva and his group arrive at the hill and find a big portion of Mandar blasted off and There were several invaders killed. Shiva discovers the Nagas' crest despite there being no indication of Brahaspati, proving their connection in the deceitful warfare of the Chandravanshis. Furious Shiva announces war on the Chandravanshis. With consultation from the Devagiri Chief Minister Kanakhala and the Head of Meluhan Army, Parvateshwar, Shiva approached Swadweep, the land of the Chandravanshis. A ferocious combat occurs between the Meluhans and the Swadweepans in which the Meluhans succeed.

The Chandravanshi king is confined but is enraged on seeing the Neelkanth. The Chandravanshi princess Anandmayi makes clear that they too had an alike myth that the Neelkanth will be their saviour against malevolence Suryavanshis. Hearing this, Shiva is speechless and quite concerned. With Sati he visits the well known Ram temple of Ayodhya the capital of Swadweep. There he congregates with a priest and comes to know about his

karma, destiny and his preference in life, which would guide him in future. As Shiva comes out of the temple, he notices Sati standing out of the temple waiting for him and a Naga standing near a tree. The world of Meluha progresses with Shiva advancing to liberate Sati.

Meluhans believe in the Neelkanth blue throat one will be their saviour. They have strong conviction that he will arrive and save them from the evil Chadravanshis. By the end Shiva learns that Chadravanshis also believe in the same legend. He brings harmony and comes to terms even with the Naga and the real evil is eradicated. A strong cultural collective consciousness sustained over a extensive point in time and based on a sense of uniqueness, a common history and the faith in a common fate; between the Suryavanhis and Chanravanshis. Shiva is the source who finds out that there is a troubled relationship among host tribes, Suryavanshi and Chandravanshis suggesting a lack of acceptance at the least or the possibility that another calamity might befall both the tribes. They believe in the same saviour Shiva.

The Guna tribe and Shiva have a sense of empathy and solidarity with tribes in Meluha, the land of their settlement; and the possibility of a distinctive yet creative and enriching life in the host land of Meluha with a tolerance for pluralism. Gunas prove to be the realisation of faith for both Suryavanshi and Chandravanshis.

The Immortals of Meluha begins with a note of instability and insecurity. Shiva the Tibetan, the leader of a tribe called the Gunas brings harmony. Shiva battles against the prevailing misleading traditions and religious beliefs of Meluha. He challenges the Vikrama tradition; he questions the Maika system and *shudhikaran*/ purification ceremony. Shiva's intervention brings the Meluhans tribe to a more ordered and peaceful life.

Philosophy of Karma and Dharma

Karma and Dharma are central tenets of Bhagavad Gita that exactly mirror in Shiv Gita as well as in *The Immortals of Meluha*. The word Karma stems from the Sanskrit term *Karma, Karman,*

that simply denotes 'actions.' The noun Karma is from the word *Kri*, which signifies 'to do.' In Hinduism, it is widely presumed that Karma plays a key role in the cycle of cause and effect. Encyclopedia Britannica defines Karma as: The universal rule of cause and effect known as karma, which uses past deeds to predict future modes of existence for people (Britanica. com). The philosophy of Karma is well simplified by Jeromy Anderson and his fellow mates as: "Karma is the supernatural, omniscient, omnipotent Power that balances each effect with its underlying cause. Because Karma is the operator of Absolute Consciousness and not a single thing occurs in the entire manifested cosmos that it does not take conscious note of, it is more than the simple operation of even an eternal law if we view this as functioning mechanically or automatically. "… Karma is the Will of the Most High, acting by and through the law of cause and effect. (Jeromy, p. viii).

The concept of the law of Karma is explicit in the novel. The novel is strongly influenced by the Karma philosophy. In each book of the Shiva trilogy, Tripathi devotes a chapter to discussing the characters' Karma. Karma is the driving force behind the trilogy's plot. Because of his Karma, Shiva, the novel's protagonist, rises to the status of 'destroyer of evil' and is dubbed as the 'Mahadev' (God of Gods) by the people. The Meluhans are keen as mustard in doing their Karma, they believe in nothing other than Karma. The reason for the peripheral position held by Vikarmas is mainly because of their bad actions/ deeds [Karma] in their previous births. In The Immortals of Meluha, Tripathi describes Vikarma as follows: Their own karma... A woman gives birth to a still born child, why would she be punished thus unless she had committed some terrible sin in her previous birth? and added more "Or if a man suddenly contracts an incurable disease and gets paralysed, why would it happen to him unless the universe was penalising him for the sins of his previous life?" (Tripathi, p. 95) Tripathi represents Karma as the dominant philosophy that everyone has to perform. The following quotation rightly emphasises: "You and everyone else you know are connected to

each other by the unseen threads of action and reaction... The web of action and reaction is all around you; it holds the world and makes the universe go around. The law of action and reaction spares no one, the highest gods and the lowest mortals are all bound by the rules of Karma" (YouTube).

The vedic word Dharma is from *dhr* to 'hold and bind together' (Murthy). Dharma, Sanskrit origin word denoting doctrine and discipline that encompasses holy, right knowledge, right living, tradition, natural order of the universe and obligation. So the ultimate aim is to suggest the real 'Kartavya' of human beings. Essentially, dharma relates to everything that can be considered as 'good and noble' in the universe.

Myth is an integral part of this novel. Some of the main characters in mythological stories are Gods, while others are super-humans. This novel is the foremost example for the creation of myth about legendary figures, places and stories. Myth is a typically conventional tale of supposedly historical occurrences that aims to illuminate a component of a people's worldview or to explain a custom, assumption, or natural phenomenon. Same definition found in Merriam-Webster "a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon" (Merriam-Webster). In *Immortals of Meluha*, the very first line of the novel: "1900 BC, Mansarovar Lake (at the foot of Mount Kailash, Tibet)" (Tripathi, p. 1). Mansarovar Lake and Mount Kailash are the most sacred places in Hinduism. Both conjure up charismatic images of Siva and Sati. Mount Kailash and Manasarovar Lake are located in the western part of Tibet, in the Ngari Province of the Tibetan Autonomous Region, China. Which had continued to be worshipped since the pre-Buddhist period. Despite its remote and secluded location, it has been the destination of regular pilgrimages undertaken not only by Tibetans (followers of Buddhism and Bön), but also Indians (mostly Shaivites), who perceive the journey to Mount Kailash as a great national yatra, a pilgrimage and the most important event in their lives. Gurudev Sri Sri Ravi Shankar in one of his sermons signifies

the importance of Mt. Kailash: 'where there is only celebration, only joy, only bliss there is Kailash' (Gurudev). Kailash is the center of the world. The great grand Indian sagas Vedas, Ramayana, etc. say that Mount Kailash is the axis Mundi (center of the world). Kailash is a glittering diamond that glitters among lotus-like mountainous ranges. Siva resides in every tiniest particle of Kailash and its existing surroundings. It is the capital point of the universe, encircled on all sides by six other mountain ranges. The campus of Mount Kailash is the focal point of the whole universe. Excluding Milarepa, a Buddhist monk who climbed Mount Kailash in the 11th century, no one has ever reached the summit.

Lord Ram is God, the seventh avatar of lord Vishnu. Lord Ram is acknowledged as a paradigm of logic, prudence, and desirable attributes. Here in the novel, Lord Ram is the creator and emperor of the Chandravanshis Empire. He remains absent throughout the novel but his greatness is glorified in the public eye and they ardently follow Ram's given protocols. For example, during the discussion between Daksha and Shiva on Somras. Daksha is telling Shiva, that Somras was invented by Lord Brahma and was given to everyone but to a particular group known as Saptarishis or the Brahmins. But now it is given to all four castes according to the rules made by Lord Ram, "Yes, my lord. And the revolution was known as Lord Ram. The greatest emperor that ever lived. Jai Shri Ram. His ideas And leadership transformed the society of the Meluhans." (Tripathi p.58)

The novel saw abundance in creating mythological characters such as Shiva, the Neelkanth, is Hinduism's supreme deity. Sati is the goddess of longevity and marital bliss, and Brahaspati is a Vedic sage who is revered by all gods and devas as their Guru. Rudra means "wind" or "storm." He is also known as "Vaidyanatha," which means "Lord of Physicians" or "Father of Hindu Medical Science." Lord Manu was the name given to humanity's first man in Hinduism. 'The Father of Humanity,' as he is known, is a term he uses frequently. Nandi, depicted as a bull, is Lord Shiva's gate defender. Daksha was Lord Brahma's son,

according to Hindu mythology. He is Sati's father. Kartikeya and Ganesha are sons of Shiva and Parvati in mythology.

Conclusion

Siva Gita says, God Siva is the creator, protector and destroyer of the world (A.V-36); He is the only one, the death even of death; who remains when everything else comes to an end; He is supersensible; only knower – intelligence (A.X-7) same as Bharama of the *Upanishads*; beyond modifications; is of the nature of bliss. He is not reached by speech and thought; is the seat of fearlessness; one who sees Siva as his own Self and his Self in all, does not grieve. (Sundram 1997, p, 11). Siva is time of time. Rama is the mere occasion for this battle (*nimitta matram*). He is the be all and end –all of creations. There is no second of Him. He is *Turiya* (Sundram 1997, p, 14). *Siva – Gita* enjoins meditations on *Om.* (Sundram 1997, p, 17)

The Shaivite philosophical systems speak of Shiva as the white radiance of knowledge that goes up, a self revealing, self knowing, self sufficient Reality that needs no intermediaries. This radiance is personal and impersonal at the same time. How can mythology represent such Shiva? He is represented as force that can be contained neither in enjoyment nor in its negation but the interval of the two. The interval embodies: is and is not, the two worlds of existence and non – existence, the world of enjoyment and its negation. Enjoyment condenses our attitude towards existence and negation condenses our attitude towards non existence. Shiva as white radiance could not be enclosed in these two attitudes. He is the force that seeks a higher harmony. (Swami Nityabodhananda, p- 17)

The above discussion points out that The *Immortals of Meluha* imparts the related message as given by *Siva-Gita*. It mostly repeats what the *Upanishads* including the *Bhagavad-Gita* and the *Vedanta*-especially the *Shankara- Vedanta* says. The novel *Immortals of Meluha* and *Siva-Gita* pronounces, that Siva is Saviour and the Supreme –Being. The *Vedanta* names it as *Brahma*, the *Bhagavad-Gita* and some other *Vedantic* sects name it

as Krishna or Vishnu, while the comparative study of *Siva-Gita* and The *Immortals of Meluha* (contemporary fictional work) name it as Siva. Hence there is no doubt that the *Siva-Gita* and *The Immortals of Meluha* pronounce and generate to proclaim Siva as the absolute saviour and synonymous of righteousness and wellbeing of humanity.

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GAU MATA: The Commodification of Cultural Iconography

Meenakshi Kulkarni

ABSTRACT

In India, the Cow is more than simply an animal. A cow is entwined with religion, history, culture, and politics in the current setting. The animal is given qualities of kindness, materialism, purity, wealth, prestige, and power in Hindu mythology. As a result, the Cow is known as "Gau Mata" and is venerated, deified, and worshipped as such. For the majority of Hindus, its iconography is an old tradition. On the other hand, if the Cow is killed for its flesh and its byproducts, the bounds of religious symbolism stop at the borders of ethnic minorities. In order to contextualize this duality, this study examines the Cow's dual selves. The "thing theory" may de-idealize signs and symbols by stripping them of their semiotic meaning and reconfiguring them as the "things" they really are. This would recover their materiality, transform them into objects, and reimagine their cultural creations. Materiality creates new ways of thinking by stripping things of their cultural iconography and reintroducing them to the spatiotemporal reality of objectively deriving meaning from both living and inanimate elements. In order to open up possibilities for reinterpreting the depiction of cultural iconography via literature, the current study makes further applications of the idea that objects may regain their identities from connotation, iconization and meaning. The two short tales that were selected as starting points for the debate show how the authors saw the Cow as having both socio-cultural and religious importance. This essay will thoroughly explore "Cow and Company" by Parashar Kulkarni, a 2016 Commonwealth Short Story Prize winner, and "The Cow of the Barricades" by Raja Rao, both works rich in religious and socio-cultural symbolism that elevate Cow from the animal realm into sacred imagery. When the animals in both tales are devoid of their sacred connotations in order to be translated

into tangible items, it shatters the notion of religion-cultural symbolism. Thus, the postulates of thing theory are justified by the commercialization of cultural imagery. This essay also makes an effort to go beyond the interpretation of these literary works to contemporary issues with the Hindutva Brigade's militancy and their meta-religiousness in protecting "Gau Mata" from butcher shops and the tables of both wealthy and impoverished ethnic minorities. The Cow's status as a "thing," a tangible item, contradicts its iconization and encourages its monetization. In light of the very unsettling threat of ethnic cleansing in India's highly diverse cultural landscape, this essay will analyze the cultural materialism of the Cow and provide a forum for the discussion of commercialism vs materialism. Two literary works were selected to explore thing theory and are also suitable for a critical assessment of current affairs. I'll make an effort to comprehend the current trend of cultural appropriation and the rising importance of violence in the Hindutva goal of "reclaiming" a "pure" culture in India through the recent campaign of "cow protection" by Gau Rakshaks, a self-created group of devotees. A criticism of veganism as a corollary to the process of returning the Cow from iconography to its material attributes serves as another point of start for this essay. This study aims to give a distinct perspective on the "thingification" of the Cow and contribute to the increasing body of knowledge in thing theory.

Keywords: Cow, Thing Theory, Commodification

INTRODUCTION

"Thing" is a word quite commonly used in everyday layman language conversations. It is used for both a vague or real entity, indicating what is sure but not clear. Various connotations are attached to it. For example, if a glass filled with water is there, it is an object, a thing to quench thirst, but if the same glass is given by a mother to her child, it becomes a 'Thing' which, along with water, has motherly love and warmth attached to it. Thing is closely related to concepts like materialism and objecthood since it

relates to the world, something non-human, and the non-subjective. The Cow is a simple animal. Though the Cow is an animate living being, in this paper, it will be used as a commodity and a **thing**. The Cow is a **thing,** not an idea, but it has been ideated in religion. The Cow has lost its materiality. It has thereby lost its kinesthetic property, that of belonging to the animal kingdom in the realm of iconography. In order to grasp reality, various connotations are assigned to the Cow. According to '***The Origin of the Work of Art' by*** Heidegger, being is a dynamic process in which a subject and an object are hardly distinguishable from one another. In other words, "Being is used to bridge a gap between an object and a subject. Or rather, in the light of 'being', there has never been a separation between the two".

On similar lines, the distinction between phenomena and noumena can be traced to Plato. The **Cow** has metamorphosed from a *phenomenon* (a simple animal) to a *noumenon* (Gau Mata). The simple animal has been venerated in various cultures of the world. The Cow is revered in most of the major religions of the world.

Similar ideas were believed by people in ancient Egypt, ancient Israel, ancient Greece, ancient Germany and ancient Rome. Because it was holy and linked with the ancient Egyptian goddess Hathor, who symbolized the ideals of feminine love, joy, and motherhood, the Cow was not sacrificed by the ancient Egyptians. However, they sacrificed another animal[i] and hence owing to a contemporary Greek myth of Io, who had a cow formed[ii] "Auðumbla" (also spelt *Auðhumla, Auðhumbla,* and *Auðumla*) is a primaeval cow which appeared in the Norse mythology. Cattle are revered in several major global religions, including Hinduism, Jainism, Zoroastrianism, and others. Animals may not be killed for food or for sacrifice in the religion of Jainism. In Zoroastrianism, Zarathustra is instructed to safeguard the Cow by Ahura Mazda, the creator and deity of Zoroastrians.[iii]

The roots of Bill Brown's **Thing Theory** can be traced to Aristotle's 'Hylomorphism'[iv]. This philosophical theory conceives of being as a compound of matter and form. The Cow occupies

matter and space and is an **object**, but when cultural ethos is attached to it, the transformation of the object to a **thing** takes place, the 'thingness' of the object cow takes place, and because of its usefulness, the commodification of the Cow takes place. The **Thing Theory** is a critical theory which focuses on human-object interaction. In this paper, I will attempt to apply the **Thing Theory** of Bill Brown, where in the socio-cultural milieu, the Cow has been objectified.

Kamdhenu: Kamdhenu is a divine bovine Goddess[v]; she emerged from the cosmic ocean by the demons and the gods to acquire the *Amrita* (elixir of life)[vi], as is recorded in *The Mahabharata*. Hindus believe in Paganism, everything living or non-living, human or animal, tree or river, is considered the incarnation of God. Some objects from nature which are necessary for the completion of any rituals are Tulsi patr, Bel Patra, Lotus flower, Durva and Cow, Bull, Sawn, Peacock and mouse, to name a few which emphasize the importance of flora and fauna in the Hindu religion. Kamdhenu is a celestial and revered being. She is portrayed in Hindu iconography as a white cow with many gods housed within her body. Hinduism reveres all cows as the earthly manifestation of Kamdhenu. Indologist Madeleine Biardeau claims that Kamadhenu is the collective term for the sacred Cow, which is revered in Hinduism as the source of all wealth.[vii] Kamadhenu was described by Frederick M. Smith as an "enduring and popular image in Indian art".[viii] Her shoulders are the fire deity Agni and the wind god Vayu, her four legs represent the Himalayas and the scriptural Vedas, and her horns are the triune gods Brahma (point), Shiva (base) and Vishnu (middle); her eyes are the sun and moon gods. This is how Kamadhenu is often portrayed in poster art[ix]. In the image, she also represents the Panch Bhuta (the five classical elements).

Jamadagni is one of the Saptarishis in Hindu mythology. He is the biological father of Parashurama, Vishnu's sixth manifestation. The Haihaya King Kartavirya Arjun, who was said to have a thousand arms or hands, paid Jamadagni a visit and was

fed by him using the heavenly Cow Kamdhenu. The king offered Jamadagni money in exchange for the animal, but he declined. Then the king snatched the Kamdhenu by force, pleading with Jamadagni to get it back, if at all possible, but only via the use of arms, which Jamadagni was unwilling to do. Knowing this and being furious, Monarch Kartavirya Arjuna was assassinated by Parashurama, who also massacred the whole army of the king to reclaim the Kamdhenu.

The whole myth goes beyond timelines and evolves significance beyond timelines. The relationship between sage and Cow and King and Cow is diverse and fulfils their own ulterior motive. The sage revered the Cow, and he got her blessings, but the greedy king thought the Cow was a Thing which would provide him with all the luxuries which led to his death.

Lord Krishna is sometimes referred to as Govinda, the flute-playing cow-pleaser. Krishna is known to be closest to cows and is always portrayed together. In the spiritual realm, Krishna's original form is that of a cowherd in the farming town of Goloka ("cow planet") Vrindavan, where he maintains an endless number of transcendental *Surabhi* cows. Krishna goes to earth carrying a duplicate of Vrindavan, where he spends his youth playing with his companions in the pastures and caring for the cows and calves. His image highlights the significance of cows to human civilization, the advantages of caring for them on a practical level, and the benefits of an agricultural economy built on mutual collaboration between humans and cows. One of the reasons why people will suffer in the Kalyug (the contemporary age) is because they will become self-centred and will not care for **Gau Mata**[x] and use her as a commodity.

Kamadhenu is referred to twice as *Kamadhuk* in the Bhagavad Gita, a discourse given by the Hindu deity Krishna in the Mahabharata. Krishna mentions Kamadhuk in verse 3.10 when he says that if one does their job, they will get the milk of their desires. When Krishna addresses the origin of the cosmos in verse 10.28, he states that he is Kamadhuk among cows.[xi] Kamadhenu

statues may be seen in certain temples and homes, and they are also worshipped.[xii]

She does not, however, have any temples where she is worshipped as the main deity and has never had a worship cult devoted just to her.[xiii] In Monier-Williams's words: "It is rather the living animal [the cow] which is the perpetual object of adoratio (Placeholder1)n".[xiv] Outside of temples, cows are often fed, and they are routinely honoured on Fridays and on other occasions. Every Cow is seen as an Avatar (earthly incarnation) of the heavenly Kamadhenu by a *"pious Hindu."*[xv]

The importance of Cattle is mentioned in Rig Veda, numerous hymns that refer to 10,000 or more cattle mention cattle as one of the significant animals.[xvi, xvii]

The Sarasvati region had an abundance of milk and clarified butter (ghee), according to Rig Veda 7.95.2 and other verses (such as 8.21.18), suggesting that cattle were herded during that time. The name of Rig Vedas 6.28 is Cows. Cow safety is the subject of Text 3. In contrast to river deities, cows are commonly used as emblems of prosperity in the Rig Veda. For example, in 3.33.1 cd. "Like two bright mother cows who lick their young, Vipas and Sutudri speed down their waters."

- Indian mythology is replete with the symbolic sacramental significance of the sacred Cow that has made a considerable impact on the popular imagination. *Gau* is a common Hindi word for Cow, cognates with Latin *bos*, and English *Cow, as from* PIE language (Proto-Indo-European) it conjugates to become **gwous*. A Sanskrit phrase used for cattle is *paśu*, from **peḱu* in PIE. *Other words are uks ox and dhenu cow. Aghnyav*[xviii (xi15&16)] *is the word used for milk cows,* "that which may not be slaughtered" in Rig-Veda. The significance of the Cow dates back to Vedic culture. The word 'Gau'[xix] has 16 meanings and connotations in Sanskrit *Mother, Cattle, Star, Sky, A ray of Light, Diamond, Arrow, Cow, The Goddess of Speech, Eye, Earth, Bull, an organ of sense, the hair of the body, the Sun and the moon* [xx]

- In **Vedic** hymns of the Yajurveda period, (gosuktam from atharveveda)the Cow is known to be devoted to the welfare of the world, during which period the Vedic RishiMonier Williams expressed the wish of milking cow and ploughing the field with the help of a bull. It is noteworthy here that Cow and Bull are the most helpful driving forces in Indian culture, especially during Vedic civilization.

'आ ब्रह्मन्, ब्राह्मणो ब्रह्मवर्चसी जायतामा रा''ट्रे राजन्यः 'ूर इ''ाव्योऽतिव्याधि महारथो जायतां, **दोग्ध्री धेनुर्वोढानड्वान्**...... ।.' यजुर्वेद 22.22 [गगप]

The only tamed animal present when the Aryans arrived in India was the Cow. Cows were considered as 'Godhan'-Wealth of the Aryans. Those who possessed this wealth were considered to be rich, and it was also considered a status symbol in the era of Vedic Aryans. Cows were the true communal blessings during the Vedic era. Cows have given humans milk since the Vedic era, which produced yoghurt and butter. The skin of the deceased Cow was used to create garments and shelters. The Cow served society in numerous ways throughout the Vedic era. The **Cow** was revered with devotion. Since ancient times, the cows were looked upon with traits of purity, gentleness, motherhood, and prosperity. As a result, the Cow is venerated, deified, and worshipped as Gau Mata. The Cows were revered as **mothers**; in Indian culture, they were not considered a commodity, providing us with useful bye products. Yet, in today's scenario, the role has been reversed, and Gau Mata is treated as a commodity.

The Cow is a representation of money, power, prosperity, and selflessness in Hinduism—all characteristics of fully materialistic existence. There are a variety of ideas about cattle throughout communities and faiths because of the many advantages that cattle provide. The killing of cattle and the consumption of their flesh may be outlawed in certain areas, particularly in Nepal and the majority of the states of India. Hinduism is predicated on the idea of the Divine's omnipresence and the existence of a soul in all living things, including cattle.

Therefore, murdering an animal is seen as sinful according to that definition.

The Cow has always been an integral part of the cultural milieu of Hindu families and is also very vital in the socio-economic aspect. In traditional Hindu families, the family members do not eat first but offer the first morsel to the revered Cow. The Cow is worshipped from time immemorial. Any Hindu celebration is incomplete without Gau Mata, Wasubaras before Diwali, Pola (Bulls are revered), Bali- Pratipada, and Gokul Ashtami. Even the cow dung is important and considered auspicious. In rural areas, it is used for layering on the floors and the walls before decorating with rangoli and motifs. So ingrained is the Cow's association with the lives of Hindus that in all the rites and rituals of family life, the Cow almost from conception to cremation, the Cow and its byproducts are connected to ceremony and ritual for both caring and gentle.

India in its natural environment. The majority of India's 700 million people live in villages, which best exemplifies the country's old culture. India's simplicity and tranquillity are sometimes misconstrued as ignorance and complacency. Those who, in the name of development, may simply be acting on the precept that "misery loves company" neglect or mislabel the tranquilly of Indian village life. Perhaps Indians live as they do for a reason: rural India lacks a lot of the characteristics associated with Western "development" (the mental pain that drives us to do the oddest things that make many cities living hells).

In rural areas, every family has a cow; for rural children, Cow's milk provides nutrition, which helps to overcome other deficiencies in the diet. But in urban areas, because of space constraints and the lifestyle, cowsheds are uncommon in metropolitan homes. Once the Cow goes dry, she is left loose as aged cows become burdensome. These street cows are then led to slaughterhouses. The essence of urban life is economic exploitation.

History is witness to the fact that when the religious sentiments were played upon, there were clashes between the

ruling British (colonizer) and Indians (colonized). The 1857 Indian Rebellion against the British East India Company was influenced by the veneration of cows. Hindu and Muslim sepoys in the East India Company's army developed the misconception that the grease on their paper cartridges, which contained a regulated quantity of gunpowder, was made from pig and cow fat. They stood up against the powerful colonizer and refused to take the religious insult meekly.

According to Gandhiji: "The central fact of Hinduism is cow protection."[xxii] He referred to the Cow as "the mother of millions of Indian mankind" and thought she was superior to the earthly mother. Gandhi considered the Cow to be a "poetry of compassion," and he believed that Hinduism gave the world this gift by safeguarding the Cow since doing so also protects all other fragile lives in the world.

This paper will explore the various dimensions of the materiality of the Cow as reflected in the unconventional thoughts. The story **"The Cow of the Barricades"** [xxiii] by Raja Rao paints a picture of M.K. Gandhi's inspirational leadership throughout India's war for freedom. This story has been selected to trace the transformation of the Cow from a mere animal, an object, to a thing of worship for the veneration of an idea.

Borrowing from the Heideggerian concept of '*the 'thingness of the thing*'. The thing is 'around which properties have assembled'[xxiv]. In the story, sublime qualities are associated with Gauri, which gives Gauri an elevated status.

Heidegger attempts to claim what is established in the universe before we interpret the phenomena in "Being and Time," building on Kant's difference between "things-in-themselves" (noumena) and appearances (phenomena). This is what is "at hand," or what is utilized and worked with, he determines. Since everything in Heidegger's view is a "being," it is up to the readers to choose what kinds of beings are known as uninterpreted or, in Heidegger's words, "pre-thematic." He comes up with the response of "things," or more specifically, "useful things." (Heidegger; 64). Their applicability and capacity for pre-thematic knowledge are

governed by their relevance and references. These two concepts imply that entities are only known when they are mentioned in relation to another object (Heidegger; 78). Through techniques like linguistic cliches, such as "what for" and "where to," things are "referred to."

According to Heidegger, the first process by which "things" in the outside world (noumena) become "things" in ourselves is by this attribute of objects being close at hand, or "handiness" (phenomena). However, this process is not entirely ontic (relating just to the outer world); it is ontological and hence mediated. There are helpful, practical things inside of us as "innerwordly" creatures that are interconnected and relevant. They establish themselves as "objective beings" that are "out there" when such references or points of relevance fail. Things become "objectively present" when they can no longer be used, such as when a hammer breaks, and we may then sense them as being completely outside of the universe. In such a condition, we may access its direct existence as a thing before our experience of it (Heidegger; 70). In the story, a simple stray animal was ideated. Then after the bullet hit her was transformed into a statue.

The distinction between object and thing, as defined by Bill Brown, is a prime example of this process of making thingness[xxv] known, of getting beyond ontology and reference.

On Tuesday, the residents of Suryanarayana Street showed Gauri, who used to visit the street every seven days, the utmost respect. Since Gauri was kind and kind, many people revered her as a goddess. She was sacramental. The folks who were anxious to learn where she was provided hope when they saw her. The Cow was unable to identify herself since she was an animal. She often visited her Master, who had prepared her meals, which included straw, grass, rice water, and husk. In the story, the Master is the Mahatma. So, Gauri symbolizing peace went only to the nonviolent, peace-loving Mahatma. Her eating technique and jaw movement gave the impression that she was speaking out in favour of the populace. She was regarded as a wonderful creature by the public, and the Master was aware of her whereabouts. Gauri was

discovered in many locations during various periods. She was adored and revered by everyone. Many different individuals came to her with different requests to be blessed and fulfilled by Gauri. Everyone considered her the incarnation of Kamdhenu. Thus, Every Tuesday, a well-organized caravan of men and women arrived at the Master's hermitage to ask the renowned Cow for her blessings. Gauri, however, would ignore them all and go by them all. This Cow, in this story, was objectified.

The struggle for Indian independence under Mahatma's guidance was through Satyagraha. The Mahatma's warriors and the red men were engaged in furious combat in the meanwhile. The workers constructed several obstacles at various locations and hid behind them. They believed that the workers would easily defeat the red troops and prevent them from overcoming the barriers. However, the Master often visited and pleaded with people not to wander, not to adhere to violence, "*No, there shall be no battle, brothers*". But the workmen said that no one could win the stone-hearted red men by just as they put it, '*It is not with, I love you, I love you*". As the Master (Gandhi Ji was very mild and followed the path of peacefulness.)

While the whole town was in a state of tension and was covered in barriers, Gauri went along, surrounded by people, some of whom began to worship her and beseech her for deliverance and peace. Gauri was placed atop the barricades, and the whole populace erupted in celebration. When the red warriors first saw Gauri, they were taken aback and believed she was a symbol of Mahatma's triumph. Gauri passed away there and then when the red men's leader shot him. Surprisingly, no one was able to observe a single drop of blood dripping from Gauri's skull. A statue of Gauri was erected by Seth Jamnalal Dwarak Chand near the scene of her shooting. And people started worshipping her, so the Cow was revered during her lifetime and even when she laid her life down.

Children played on her body '*jump over railings, and play between her legs*' reducing the revered Cow to a mere plaything.

The transformation from a thing to an object is seen in the story. She was reduced to a mere statue, a **thing** after the unnecessary killing and massacre of innocent lives by the colonial masters. In Raja Rao's story, there is a transformation of Gauri Cow's myth into a Cow, so Hyperreality[xxvi] may be traced as a situation where what is genuine and what is fiction are flawlessly merged together such that there is no obvious line separating one from the other.
Another inspiring representation of the sacred Cow is in the award-winning short story '**Cow and Company**.[xxvii] Parashar Kulkarni got the 2016 Commonwealth Short Story Prize. The story is set in Pre Independence era, how advertising a product was gaining a foothold and the effects of it when played with the sentiments of the majority of Hindus. In the story how **Gau Mata** is treated as a '*Thing*'. This short narrative will examine the distinction between object and thing, as explained by Bill Brown. Thing-ness has gained enormous traction in recent years, maybe in response to the expanding popularity of media and mediation. In this pre-independence era story, a new concept of appealing to the masses through media was taken. Thus, the story was selected.

A critique will be attempted on the commercialization of the Cow in the advertisement. The office manager is on the lookout for a cow, for unheard-of reason- for **modelling their product-Chewing gum**. And would put up the caption as "*Go Mata Ko Bhata – The chewing gum the cow mother loves*."

Somehow, they manage to catch hold of a milk white stray animal and persuade her to climb the stairs, to get into the office and get a photo shoot, in the meanwhile she creates a ruckus which is quite hilarious, makes a mess of the office, as the poor animal is not able to understand what is happening around her, urinates on the red carpet and also made a puddle of dung. "*In the middle of the room, the Cow sat demurely with her legs folded. In her mouth was a brown file*." When **Gau Mata** completes her modelling assignment, she finds her way out in the open. After a week when the chewing gum company's freshly painted posters were put up, the local people detested and openly rebelled that the white masters had no respect for the values and religious sentiments, one of the

passer byes remarked- “*That foreign product has cow’s intestines. See how shamelessly they advertise. What are you doing about it? Wearing bangles*?” marginalizing the females and having a patriarchal mentality that the hands that wear bangles can’t take any action against misdemeanours.

How revered Gau Mata was used to propagate a product – chewing gum and its aftermath was the company had to close down the employees had to save their skin and flee. “*It’s too late. They are coming for us. They are burning our posters*,” the guard said. As the Cow was used as a thing to gain monetary benefits, the aftermath was the company had to close down as they tried to cash on in the masticating habit of the Cow. The strategist thought that the Cow chews all day long and if she is made the ambassador, the sales of the chewing gum will sky rocket, but their strategy boomeranged as the company directly attacked the religious sentiments, the crowd attacked the company and the company had to close down and escape. “*Within minutes all of the office twelve employees were out and the guard had locked the gates. The managing director’s car took off first. Then bicycles moved in three directions. Some liked the manager walked hurriedly through the back lanes*.” The company tried a paradigm shift the revered **Gau Mata** was treated as a **thing** and the company had to shut down.

Economic imbroglio arising out of commoditization of Cow

This paper will also explore the mindsets of the current groups under the **Gau Rakshaks**, who are spreading unrest instead of providing protection to Gau Mata, The Gau Rakshak Dal (GRD) or Cow protection group Gau Bhakts or Cow –worshippers are spread out in Haryana, Punjab, Rajasthan, Uttar Pradesh, Gujarat. These groups simply terrify anyone dealing with “**Holy Cow**”, they have subtly introduced a new form of violence- which is economic, targeting people dealing with cattle skin, or animal by products. The intention with which they were formed has taken a slight twist they have deteriorated to pure extortion; they are very materialistic in their approach. A new form of terrorism has

cropped up which is Economic, they are playing with religious sentiments with the objective to fill their own pockets. A deeper look gives us an insidious cocktail of business under the wrap of religious issues. The Gau Rakshaks Dal deprive some of India's poor communities – who have been dealing in animal and animal products. The horrendous incidents specially in North India where Gau Rakshaks brutally beat up cow skinners. Businessmen in Punjab and Haryana narrate how GRD's process is similar to that of an organized extortion group. People refusing to bribe the cow protectors are literally thrown out of business. Even the hides of fallen cows headed for tanneries have to be sieved and monitored through the Gau Rakshaks, in most of the states they work along with the aid of the administrators and each and everyones share is scrupulously chalked out. The Gau Rkshak Dals attack the buffalo, goat and chicken transporters and try to inflict vegetarianism and prevent cattle trade.

Indian culture was characterized by ahimsa, peace, and non-aggression. India has never engaged in military aggression against nations outside of its boundaries. Because of our ethos, Indians continue to patiently accept injustices and misery even these days but the Gau Rakshaks present a completely different scenario, they seem to be prepared for battle as they carry firearms, sticks, iron rods, and equipment to barricade. They even fence their windscreens with iron grills. Genuine folks who transport cows, oxens or buffaloes even with proper documents stop for checks, However, due to severe anti-pollution laws, commercial vehicles are not allowed within city boundaries from sunrise until sunset, hence the majority of trading occurs at night, when the Gau Rakshaks are in full form catch them at toll gates take the bovines and beat the driver. In the late 1990s, commercial dairies in Punjab began utilizing semen from the United States to crossbreed Jersey cows but with the encouragement from the Punjab Government, transporting anything related to cows is very difficult. More than three lakh cows are transported annually from Punjab to Gujarat, Uttar Pradesh, and Andhra Pradesh. Five to Six thousand cows

leave Punjab everyday but only after bribing the new middlemen, the Gau Rakshak Dal.

There is a steep decline in the business of tanneries, as getting the hides is very difficult. Though India has the 20-percent of the world’s bovine population. Due to the majority of states' bans on animal slaughter, Indian shoe manufacturers rely heavily on dead animals for cow leather. There is a far greater demand than supply for finished cow leather. Cow leather is imported from Brazil, New Zealand, and other countries to cover the deficit. According to Mr. Puran Dawar President Agra footwear exporters- “*Cow protection is an emotional issue. It is a kind of constraint. But for now, supply of raw leather is consistent with demand.”*

A flourishing businessman in Punjab who would supply buffalo tallow to soap manufacturers, the Gau Rakshaks accused him of ferrying cow not buffalo fat. Now he doesn’t run a business only fights Gau Rakshaks tormentors in court.[xxviii]

Hindus worship the cow, of which every part is significant. Every part of the cow is utilized. When Gau Rakshaks folds their hands in front of cows, but they are literally hurting the animal. While cow costs are down, leather prices are increasing. People aren't benefiting from the cow in this case; instead, they are just losing money.

The violence committed against others in the name of protecting cows was also condemned by Prime Minister Narendra Modi. According to Prime Minister Modi, certain criminals acting as **"Gau Rakshaks"** cannot abuse the compassionate nature of Gau seva or the sacred practice of cow worship. He said that these individuals are trying to create division in society in order to further their own interests. Such "anti-social" individuals were operating "shops" under the guise of cow protection, he said, and harsh action needed to be taken against them. He said, "I am furious with people who started their business under the guise of “Gau Raksha” (cow protection). Several "Gau Rakshaks" exists (cow protectors). To conceal their unlawful activities, they defend cows. These Gau Rakshaks need to advise people not to put

plastics on the roadways since most cow deaths result from ingesting plastic bags.

Mohan Bhagwat, the head of the RSS, criticized cow vigilantes, arguing that it was important to differentiate between “Gau-rakshaks” and troublemakers. On Vijaydashmi and the 91st anniversary of the "sangh," Bhagwat was speaking to volunteers at the organization's Nagpur headquarters. According to Bhagwat, legislation pertaining to the preservation of cows are present in several states. He did add, however, that some miscreants create problems in the name of Gauraksha, and that it was important to keep them apart from the "Gausevaks."

Another issue that has emerged is the increase in cow smuggling, which alarms the border patrol agents since it may sometimes pose a major danger to the safety of the people and their possessions.

Cows are transported in relatively bad circumstances from different regions of the nation, either by rail or on foot. Many animal supporters and several ardent Hindus are alarmed by this lack of respect for cows.

The way they are treated is really pathetic and the sacred Cow is treated worse than a thing which fetches some money. Cattle transported reach areas of West Bengal and are smuggled for beef. Bangladesh has started cattle farming to meet its demand for beef. Beef ban and drought especially in Maharashtra, has resulted in farmers selling cattle to traders, who transported those to West Bengal areas along the border with Bangladesh. As per the data available with BSF’s South Bengal Frontier Head Quarter, BSF has seized 1,12887 cattle in 2014. In 2015 BSF seized 1,51,402 cattle and in 2016 up to the month of August, the seizure of cattle was 1,18,711.[xxix]

Cattle come to border areas mostly from central part of India, as Bangladesh is farming cattle, this year Bangladesh was cattle surplus and prices of cattle had come down drastically during Id-ul-Azha. According to S.K Barua, Deputy Inspector General BSF Eastern Command, said that the BSF men were attacked by mobs when they stopped smugglers. There have been cases when

BSF men have been killed brutally by smugglers. ‘When a mob surrounds a couple of BSF men and attack them with knives and sticks, BSF men are left with no option but to use their weapons that are non- lethal ones. However, adopting low risk weapons such as pellet or Pump action guns has emboldened smugglers, who attack BSF men with lethal weapons.’[xxvi] The BSF patrols the 4,096 km of riverine, deep forest, and mountainous terrain that makes up the Indo-Bangla border.

At a border camp in South Bengal, Union Home Minister Rajnath Singh addressed the force’s members and praised them for their efforts in preventing the trafficking of animals while also stressing the need for increased effectiveness.

I will also attempt to explore the point of view of the **Vegans**, they are accused of veiled promoters of agricultural products equivalent to dairy. The Vegans are of the opinion how one can justify killing animals for their flesh, eggs or milk. The Vegans- despise any dairy product, milk. Butter cheese etc., I feel to an extent with proper ecological balance the products can be used and it is an individual’s choice to use or avoid the products.

Our country is changing towards becoming a super power but we are still tied down by the age old shackles in the name of staunch religious beliefs, if we are to become a superpower we have to strengthen our economy and maintain a balance , in a genteel and compassionate manner the Cow should be used , it should be a symbiotic relation we should not treat it as a thing and extract as much cash from the Cow and give her tremendous pain, but be humane and expect what she in the normal course, She offers us.

Gau Mata’s urine is also sacred and medicines made from Go-Mutra (Cow urine) to be available in the market soon. As it has antioxidant, bio-enhancement characteristics on anti-cancer and anti-infective nutrients and agents. Go-Vigyan Anusandhan Kendra in Nagpur has received six patents for its research on Cow’s products.[xxx]

Conclusion

India is a land that fosters multiculturalism and religious hybridity. The sanctity of the Cow is perhaps the foremost religious sentiment of Hindus for whom this sacred animal has far deeper connotations in the Indian culture and ethos.

Cow is most sacred and auspicious creation of God. We have named Cow as the mother of mankind and call her as *Gau Mata*. In her resides all the 33 crore deities of Hindus. It is said, to get the blessings of all the 33 crore deities, at any point of time one should serve the revered Cow. The Cow has been objectified according to several needs. In our culture we have objectified and commoditized the Cow.

When urban house hold keep cows, it is only for milking, because of dearth of space we rarely find cowsheds in urban areas. Once milked the Cow is set to roam. Aged cows become burdensome, then the street cows are led to slaughter houses, as economic exploitation is an essence of urban life. The revered Cow becomes a thing of no value thus taken to slaughter house. The Cow has been objectified and over the period of time the relation of the Cow with humans has changed.

The image of the sacred Cow and how people worship the animal become a repository of traditional values, and when the Cow is shot in the head by a British officer, saving several lives, it becomes a martyr in the cause of the Indian freedom struggle. The Cow becomes symbolic of the amalgamation between carrying on traditions while also adapting to the changing times.

But finally, the revered Gauri was reduced to a mere statue- a thing on which the children played.

In present-day India, when controversies surround Cow, the short story ‘Cow and Company’ of Parashar has fabricated a serious issue which makes us laugh, set back in 1905. Religious issues are highly sensitive and should not be touched even with a barge pole, period.

We as responsible citizens should ensure human rights and progressive development, rather than wile away our time discussing whether cows should Cow is slaughtered; I feel this

should be left for the politicians to run their shops and give **Gau Mata** her due respect.

The exploiters in the form of Gau Rakshaks in the grab of giving protection to mother cow have become a well-established network where their only aim is to have a percentage to let the truck-loaded cows pass safely. Certain of them further make money by providing essential raw materials for the creation of a variety of goods, including some medications. Everyone is looking to make money, which leads to more economic connections. Debating these individuals' moral or religious beliefs is pointless unless we are ready to reflect on the system as a whole. If we cannot afford to open Pandora's Box, we should shut our eyes and adopt the "live and let live" mentality. We need to look at numerous flaws in the process and strive to provide other methods of living. The *thingness* of the Cow is there in different parts of the world. The *Cowness* of the Cow is to be preserved.

The Vegans are the pure form of vegetarianism; they strongly hold that as the calves do not get their share of milk, they are against all dairy products, but I feel anything in the extreme form is unacceptable.

We are well acquainted with the common names and qualities of objects. In our case

Gau Mata. '**Things'** are that which fall either above or below that scope. If a stray animal is roaming on the streets, we do not *notice* them, as they are mere objects. But on an auspicious day, we go *cow hunting* on these very streets or try to find a cowshed, to offer our prayers. So it is the individuals observation or perception, to treat it like an idol of totem- being a sacred object or a thing. Therefore, the character of objects that is formed by us as the perceivers is the quality of "objecthood" as opposed to Heidegger's "thinginess."

The objecthood of an object or the 'thing'ness of a thing is ingrained in society and is created by its name, usage, and importance. Keep it as a helpful animal. Things are absolutely simply left out there, unmediated, in thingness.

"Thing" is used in this context to address metaphysical issues about its position in the universe. The answer to this basic media challenge may be found in Plato's allegory of the cave. Let the Cow be a simple animal and the iconography should not be attached to it and let us not give it a larger-than-life image, with due respect to our rich culture. Let us not try to hurt anyone's religious sentiments.

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[iii] Clark, P. 13 Zoroastrianism

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[v] http://www.religiouskart.com/blog/kamdhenu-cow/

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Position of water in select *Purāṇa*-s

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L Sampath Kumar

Abstract

In this creation, water plays an important role and is seen that water is present before the creation, during the creation and at the time of dissolution as well. All water sources such as lakes, rivers, wells, and streams become so important for mankind as they make life on the earth. People give due respect and perform various rites and rituals in and around water sources as the divinities are attached to water.

Starting from the Vedas, water occupies an important role in literature like *Itihāsa*-s, *Purāṇa*-s, and so on. The *Purāṇa*-s promote performing certain rituals at the holy places that give equal fruits as performing certain *yajña*-s. The gods and sages have taken abode nearby rivers and hence such places are considered sacred and visited by many people which is seen to have started from the *Purāṇa* period.

In this paper, an attempt is made to analyse the position of water in the *Purāṇa*-s in various ways that are related to societies.

Keywords: Water, *devatā, tīrtha, tīrthayātrā, vrata-s, dāna, Purāṇa-s*

Introduction

Being a natural resource and one of the five elements water is given due respect and regard in Indian tradition. *Purāṇas* reveal how water is associated with many rituals and traditions that are followed by a large society for a good life in this mortal world and life after death as Indian philosophy believes in *karma* and *mokṣa* and life after death. Water has got many attributes like purity, divinity, and the power of healing. In ancient literature, water is described as the foundation of the whole world, the essence of

plant life and the elixir of immortality[1]. The *Atharva Veda* prays: “May the water brings us wellbeing!”[2] There are many such descriptions about the quality, use, sanctity, and symbolism of water.

Water deities

Water is talked so high about in the Vedic literature. *Āpaḥ*, *Parjanya*, Indra, Varuṇa, Agni, Soma are the deities related to water and they have a lot of importance in the Vedic literature. Also, there are several *Sūktas* like- *Āpas, Hiraṇyagarbh, Nāsadīya*, and *saṃvādas* such as *Viśvāmitra Nadī saṃvāda* related to water. The *Śathpatha Brāhmaṇa* identifies waters with all the goddesses (आपो वै सर्वाः देवताः।) and implies that all goddesses are deposited in them.[3] The *Atharva Veda* also contains invocation in honour of water-goddesses. They are described as pure and purifying and have been requested to be auspicious towards the invoker.[4] In this way it is seen that how the water deities are worshipped and praised in the *Vedas* and the blessings are taken from them.

Origin of water

To understand the origin of water we must first understand how the universe is created. The *Veda* mentions the *hiraṇyagarbha*, the golden egg which is the source of the creation of the universe. *Purāṇas* follow the theory of seven

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[1] *Śathpatha Brāhmaṇa* 7.8, 2.2, 3.6, 1.7. Also see- Singh P, Rana B. (2013). *Hindu Tradition of Pilgrimage Sacred Space & System*, New Delhi: Dev Publishers and Distributors, p. 160.

[2] *Atharva Veda*- 2.3.6. Also see- Singh P, Rana B. (2013). *Hindu Tradition of Pilgrimage Sacred Space & System*, New Delhi: Dev Publishers and Distributors, p. 160.

[3] *Śathpatha Brāhmaṇa*- 12.8.3.15. (1997). Kashi: Achyuta Grantha Karyalaya, p. 252.

[4] Prof Vira Raghu. (1936). *Atharva Veda of the Paippalādas*- I. 33.4, Lahore: Sarasvati Vihar.

sheaths protecting the Cosmic Egg and influenced by *Sāṅkhya* theory of cosmic evolution where the Cosmic Egg comprises the fourteen worlds divided into three parts, *Svar-Loka*, *Bhūr-loka* and *Atala*. Within the Egg exist all these worlds along with thousands of mountains, rivers, the sun, moon, stars, and whatever that exists at present. They comply at the time of creation, and they swallow up one another at the time of dissolution. The unmanifest conscious principle is the *Brahmā* (the Conscious principle).[5]

According to *Vāyu Purāṇa*, ether has the subtle element sound that penetrates the subtle element of touch, and the air is produced. Thus, air has two attributes, sound, and touch, they penetrate colour and fire comes into existence, thus fire has three attributes, sound, touch, and colour. These three elements penetrate the subtle element of taste and water is produced. Hence, the water has four attributes, sound, touch, colour, and taste. These four elements penetrate the subtle element of smell and earth comes into existence.[6]

Keith has mentioned that "with the waters are connected not only the gods but various plants, and animals, of whom the most prominent are the snakes, the ants and the frogs."[7] H. G Wells says, the life started developing at the shoreline and it just went on, in, and by and with water as its home, its medium, and its fundamental necessity. The first jelly-like beginnings of life must have perished whenever they got out of the water. We know life needs air, light and it equally needs water to drink and digest the food taken. The different stages of development of life are described like, the fish, amphibians (*aṇḍaja*), tortoise, turtles, then

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[5]Tagare V. G. (1987). *The Vāyu Purāṇa* Part I. Delhi: Motilal Banarasidass, pp. 329-335.

[6]*Ibid.*, p. 35.

[7]Keith A. B. 1970 (1925). *The religion and Philosophy of the Veda and Upaniṣads*, Delhi: Motilal Banarsidass, pt. I, p.142. Also see- Dr. Mahulikar. (2000). *Vedic Elements In Puranic Mantras And Rituals*. Delhi: Nag Publishers, p. 239.

the therimorphous reptiles, the ancestors of mammals, then the most important division of the life cycle of the record is the Cainozoic period, where huge changes in the crust of the earth and the building up of the mountains progressed. After this the thick forests and plains progressed where vegetations (*udbhijja*) began. By this, the situation becomes quite fit for the development of mammals and appears the giant pig after this the man like creatures originates. The entire process might have taken thousands of years for a cave men, fisher men and sub-men to develop. The proper man like form is considered as Palaeolithic age.[8] This is how the life on the earth have developed where the beginning is from water.

The *Daśāvatāra* in the *Purāṇas* seems to be based on the evolution of the human race. The incarnation of the *Matsya* or fish relates to the deluge, the incarnations of Tortoise (*Kūrma*) and of Boar (*Varāha*) are also connected with water and deluge. In the *Vāmana avatāra*, Viṣṇu incarnated himself as a dwarf and in the three giant strides, he spanned the earth and heaven. From the feet of lord Viṣṇu, Gaṅgā originated. Brahmā washed Viṣṇu's foot, then this water transformed into the celestial river, Gaṅgā (*ākāśgaṅgā*). According to *Nārada Purāṇa* this water is known as 'सर्वतीर्थोदक' ।

According to the *Garuda Purāṇa*, the lord has an abode in the waters of the ocean. Therefore, He is called Nārāyaṇa. Water is called *Nāra* as the cosmic waters emerge from his side-glances. As He resides in the waters, He is called Nārāyaṇa, the source of this universe.[9] In the *Vāyu Purāṇa*, it is said that, when the earth

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[8] Dikshitar, Ramachandra V. R. (1935). *Matsya Purana a study*. University of Madras, p. 27, Wells H. G. (1920). *The Outline Of History Being A Plain History Of Life And Mankind H G Wells Revised And Brought Up To The End Of The Second World War By Raymond Postgate* Volume I, pp. 25-26.

[9] Shastri J. L. (1957). *Garuda Purāṇa* III-24. New Delhi: Motilal Banarasidass, p. 1085.

was submerged in the water, taking the form of a boar He brought the Earth at its place and diverted the water of the ocean to the oceans, the water of the rivers to the rivers. Thus, the creation took place. The sun, the earth, water, fire, air, ether, the initiated Brāhmaṇa and the moon being the source of Brahmā were created. Brahmā guided the lord Nīlalohīta to stay in the waters in the form of *Rasa* (the lymphatic constituent in his body). This watery element in every living being is *Bhava*, which is another epithet of Rudra. So, any kind of water bodies like rivers, streams, lakes etc are considered pure and divine. Therefore, we should give due respect to these water bodies.[10]

In the *Matsya Purāṇa*, it is mentioned that demons plunged into waters of the sea and made their abode under the sea, due to fearful fire on the earth spread with heavy wind with the command of Indra to destroy the demons. Further as demons took shelter of Varuṇa, Indra directed wind and fire to dry up the ocean. As ocean is the shelter of lot of other living creatures also, both wind and fire denied commencing that sin and hence Indra with anger cursed them to be born on earth in the form of a sage and complete that command to get rid of the curse. Thus, both wind and fire (Vāyu and Agni) jointly became sage Agastya who further as a fire dried up the ocean in the fulfilment of Indra's command when the world was afflicted by the demon Tārakāsura.

There are several stories appear in different *Purāṇas*. They describe how water is associated with several deities and sages and how these deities and sages have balanced the water element according to the environment and requirements by following certain acts.

Rivers as Mothers

Anne Feldhaus in her book on Water and Womanhood, says rivers are feminine and have gotten extraordinary importance

[10]Ali M. S. (1960). *Vāyu Purāṇa*, part I. New Delhi: Motilal Banarasidass, p. 178.

in the Indian culture, except certain rivers like Brahmaputra and Indus which are not feminine.[11] The rivers have played very important role in the development of mankind. That is why river is called as 'The Mother'.[12]

The most important river Gaṅgā appears on the earth to remove sins. She is the river flowing in heaven, on earth and in the netherworld. The *Mahābhārata* describes the Gaṅgā as the savior of life. Because of her grace, compassion, and motherly bliss, the Gaṅgā descended from heaven to earth, carrying with her the blessings of renewal to the weary and life to the dead.[13] She arrives on the earth to liberate 60000 sagarids by the great penance and efforts of Bhagīratha and she continues this activity. The Gaṅgā liberates men on the earth, Nagas in the *pātāla*, gods in the heaven. Hence, she is called *त्रिपथगा.* *Purāṇas* give information on various aspects about the Gaṅgā, its descent, its source, various currents/streams, geographical details, various names like Jāhnavī, Bhāgirathī, Nandinī, Nalinī, Dakṣa, Pṛthvī, Vihagā, Amṛtā, Śivā etc. It is likely that no other river has so many names[14]. The importance of the river Gaṅgā is so much that, local rivers are said to be like the Gaṅgā, and are sometimes called the local Gaṅgā. The Kāverī river is considered as the Gaṅgā of the South India. The river Godāvarī in Tryaṁbakeśvara in Maharasthra, is also called the Gaṅgā of the southern India.

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[11]Feldhaus Anne, (1995). *Water And Womanhood, Religious Meanings of Rivers in Maharashtra*. New York: Oxford University Press.

[12]Dr. Aacharya N., Prof. Parmar T., *Jagatni Agraganya Sabhyatao*, University Granth Nirmaan Board, p. 7.

[13]Singh P, Rana B. (2013). *Mahābhārata* 3.85.88-97, *Hindu Tradition of Pilgrimage Sacred Space & System.* New Delhi: Dev Publishers and Distributors, p. 166.

[14] Dr. Sardesai N. G, Padhye D.G. (1940). *अमरकोष*, 1st Kānda, 9 वारिवर्ग, 1-09-31,32. Poona: Oriental Book Agency. p. 27.

Tīrtha and rituals

Dr. Alka Bakre in her work, '*Religion in Social Flux',* says that in India the tradition of *tīrtha* is seen from the days of the *Ṛgveda*. The word *tīrtha* occurs in the *Ṛgveda* in the sense of a road or a way. The *Taittirīya Saṃhitā* has enjoined a bath for a sacrifice at *tīrtha* or a holy place. The word *tīrtha* could be derived from the root 'tṛ' meaning to cross over the sinful activities performed by an individual which are likely to form an obstruction in his course towards his further journey in the world or the heavenly world are crossed over. The Ṛgvedic seers regarded water to be pure and having cleansing and purifying trait. The Ṛgvedic seers have requested the water to protect them, says:

या आपो दिव्या उत वा स्रवन्ति, खनित्रिमा उत वा स्वयञ्जाः।
समुद्रार्था याः शुचयः पावकास्ता, आपा देवीरिह मामवन्तु ॥ [15]

There is an interrelationship between the river and the society where there are wide range of rituals followed by people due to the holistic attachments to that place. The tradition is maintained in this manner, by the society to visit such places for worship known as *tīrthas.* The *Purāṇa*s helped the society to easily follow the rites and rituals than the complex, complicated, rigid, and difficult sacrifices. *Vratas, dānas* and *tīrthayātrās* were introduced for achieving the desired fruits.

According to *Nārada Purāṇa* "*tīrtha*" is a religious place which is associated with some Gods, Goddesses, sages, holy rivers (Gaṅgā, Yamunā, Narmadā etc) and lakes (Bindusāra, Nārāyaṇsāra etc.). Here people visit for a holy dip, to perform ceremonies, make donations and charity, attend religious discourses, visit temples and hermitages of gods and sages respectively. Visiting the *tīrtha* gives mental peace and relief of accomplishments.

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[15] *Ṛgveda*. VII. 49.2. Also see- Dr. Bakre. (1998). *Religion in Social Flux*. Delhi: Eastern Book Linkers, pp. 253- 254.

*Purāṇa*s say that the bath, sun worship, meditation performed at the holy places help the body, improves blood circulation. The hot springs at certain holy places contain a large quantity of sulphur, phosphorus, inorganic salts and the ultra-violet rays of the sun possessing vitamin D to the exposed body cure many skin-diseases, bone disorders during drying up the body after the bath on the banks of the rivers. *Purāṇa*s also describe the water at the holy places cure various sufferings and diseases.[16] *Skandha Purāṇa* narrates that Agni is associated with rivers as their husband.[17] That is why *Purāṇas* recommend the performance of sacrifices on the banks of the rivers or nearby water. Hence the rituals regarding Gods and *pitṛs* are performed at the holy water places. India is a spiritual country with a diversified culture where water is considered as holy and believed that it has the power of liberating the soul. Due to such divinities attached to the water and water sources, people worship rivers, consider them as auspicious. People do certain rituals on the riverbanks to obtain boon, salvation, removal of sins etc.

Rivers and *tīrthayātrā*

Dr. Bakre discusses further that as per *Padma Purāṇa* certain parts of the body are regarded as most sacred. Similarly earth also has certain parts which are to be considered as sacred due to the quality of land or water, as the places are visited by or resorted to by sages. *Mahābhārata* says, a person who has taken bath and one who has purified himself with self-control is a person who is pure internally as well as externally. *Vāmana. Purāṇa*. states that bath in waters of Somatīrtha leads to the fruit of Rājaśūya sacrifice and bathing in Amṛtatīrtha leads to the

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[16]Dr. Bakre. (1998). *Religion in Social Flux*. Delhi: Eastern Book Linkers, p., 269.

[17]*Skandha Purāṇa*, VII. 1. 35. 115, Nag Publishers, 1984. Delhi. Also see- Dr. Mahulikar. (2000). *Vedic Elements In Puranic Mantras And Rituals*. Delhi: Nag Publishers, p. 178.

attainment of Śiva's place and immortality. A visit to Sūryatīrtha, where the sun was worshipped by Bali is said to be removing all sins. Bathing on Sundays, on the days of the sun's transit and on the days of the solar and lunar eclipses gives the benefit of Rājasūya sacrifice. A man satisfies and liberates the manes by bathing in Koṭitīrtha. One attains salvation and reaches the world of God by bathing in Avimukta. Gayā, Prayāga and Vārāṇasī are some of the prominent *tīrthas* and they bestow the religious merits upon the visitors. [18]

Many rituals are performed on the banks of the rivers and in this way the *Tīrtha Māhātmya* came into existence. *Gaṅgā Māhātmya*, *Godāvarī Māhātmya*, and *Narmadā Māhātmya* are a few examples that describe the uniqueness and the divinity attached to the rivers. People are always in need and dependent on the continuous water supply throughout the year. Many times, the supply can be affected due to heavy rains and flood or draught during the summer. People visit and worship nearby rivers take blessings request to stay calm and happy and take care of them like a mother taking care of her children. Also, people visit rivers or temples for various reasons like for good health, long life, for marriage, children, wealth, success etc. A bath in the river removes poverty[19].

The fishermen who stay near the ocean and work there worship it as they get their daily earnings through fishing in the ocean. They perform a ritual every year on *Nāriyelī Pūrṇima* in the month of *śrāvaṇa,* on the full moon day which comes after the rainy season, by offering a coconut with a prayer to the ocean to calm down and let the water go down so that they can again start their work of fishing and pray for their safety.

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[18]Dr. Bakre. (1998). *Religion in Social Flux*. Delhi: Eastern Book Linkers, pp. 257-258.

[19]*Brahmna Purāṇa*. II. 67. 2-40. Also see- Dr. Mahulikar. (2000). *Vedic Elements In Puranic Mantras And Rituals*. Delhi: Nag Publishers, p. 237.

Rivers are offered *haldī* and *Kuṁkuṁ*, flowers, rice, coconut etc and prayers are offered to keep regular and steady flow of water throughout the year and not to flood during the rainy season. In the ritual, which is still prevalent at Narmadā River, a saree is spread to the other side of the bank from one side. Many rituals are performed considering rivers as mothers and asking for a protection as her children as these rivers provide food, clothing, shelter, growth, and prosperity to the society at large.

Dr. Nath describes different *tīrthas* on the rivers. He says that the *Nārada Purāṇa,* describes that there are as many as four hundred principal *tīrthas* on the banks of river Narmadā. *Brahma Purāṇa* describes the *tīrthas* on the bank of Godāvarī River. *Skandha Purāṇa* describes about sixty-eight *tīrthas* at Hāṭakeśvara at Saurashtra established by Brāhmaṇas. *Tīrthas* were regarded as substitute of Vedic Yajñas. *Matsya Purāṇa* details the *tirthas* situated on the banks of river Narmadā, *Mārkaṇḍeya Purāṇa* acclaims *tīrthas* in the Vindhyan region, *Bhagavata Purāṇa* glorifies *tīrthas* of Deccan, the *Garuda Purāṇa* for the Mithila region, and *Brahma Purāṇa* for the Utkala region, which is described as the Puruśottamakṣetra.

According to *Vāmana Purāṇa*, the people from all four *āśramas*, *varṇas* and women, when they take a dip in the *tīrthas*, attain the highest goal and seen in the *Purāṇa*s that the rules of untouchability were waived off at the time of bathing at a pilgrimage. The householder who visits the pilgrimage must accompany his wife if she is alive, otherwise he would not reap the fruit of pilgrimage. *Tīrthas* were visited for the religious rites such as *homa*, mantra-*snāna*, *Sandhyā* (morning, evening meditation), *tarpaṇa* (satiation of gods, sages, and ancestors), *piṇda-dāna*, *śrāddha*, *tapas* (austerities), *dāna* (religious gift-making), *pujā*, *kirtana*, *mahatmya śravaṇam*, *yātra*, *parikramā*, *muṇḍana*, *vrata* and *japa*. A mere dip in the holy rivers were believed to heal, purify and rejuvenate. A person becomes a new human being by washing away the sins like a new birth of that person. Taking a

dip at the time of solar and lunar eclipses or during the month of *Māgha*, were declared to be sure means of attaining salvation.[20] The *Varāha Purāṇa* states that bathing in *Prayāga tīrtha* leads to the merit of *Agniṣṭoma* sacrifice, a bather gets an opportunity to reach the world of Indra and obtains happiness or by merely plunging into *Kanakhala tīrtha*, one can free oneself from all sins and enjoy pleasures in the heaven. *Padma Purāṇa* states that the bath at the *Picumandārka tīrtha* is said to be removing diseases **तीर्थं रोगहरं स्नानात्....**[21]

In the *Matsya Purāṇa* it is described that the rivers like Gaṅgā, Narmadā, Godāvarī, the confluence or saṅgam of different renowned rivers are famous for the rituals for the ancestors such as *srāddha, piṇḍadāna, tarpaṇa*. There are many *tīrthas* in different parts of India but some of the prominent *tīrthas* are Kaśī, Prayāga and Gayā. Nothing is more important for any Hindu than a dip in a sacred river by which the sins are removed especially at one of the famous *tīrthas* such as Gangotrī, Haridwāra, Prayāga, or Vārāṇasī. Daśāśvamedha, Gaṅgādvāra, Nanda, Lalita, Māyāpurī, Mitrapada, Kedāra and Gaṅgā-sāgara are also the sacred places where *śrāddha* should be performed.[22] Some other famous places are Banārasa, Ṛiṣikeśa, Haridvāra related to river Gaṅgā where majority of the people would like to visit and take great experience of the Gaṅgā Aartī on the banks of the Gaṅgā river when the entire riverside is lit up with the glow of hundreds of lamps at the time of setting of the Sun. Prayāga is the sacred place where the river Yamunā merges with the Gaṅgā is an ancient pilgrimage site where the *Kuṁbha Melā* festival occurs once in every twelve years. Gaṅgā Sāgar is the place where Gaṅgā meets the ocean, this pilgrimage

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[20] Nath Vijay. (2001). *Puranas Accultaration-A Historico Anthropological Perspective*. Munshiram Manoharlal Publishers, p. 129-132.

[21] Dr. Bakre. (1998). *Religion in Social Flux*. Delhi: Eastern Book Linkers, pp. 257- 270.

[22] Major Basu B. D, I.M.S (1916). *Sacred Books Of The Hindus*, *Matsy*a *Purāṇa* -Part I, pp. 55-70.

site is associated with Kapilmuni. Aśvatīrtha on the bank of Kauśikī river, one who takes bath there attains the merit of performing a horse sacrifice[23].

Vratas and dānas

Dr. Bakre while elaborating about the *Vratas* and *dānas*, says that the Rgvedic period emphasises to accepting the gifts of horses, cows, gold, clothes as *dakṣiṇā* and charity (*dāna*) as virtuous. *Varāha Purāṇa* emphasises *dāna* of water leads to eternal satisfaction. *Vāyu Purāṇa* describes about a gift of a pitcher full of water at the time of performing *śrāddha*.[24] *Bhāgavata Purāṇa* describes that the boat can be crossed over the terrible river, Vaitaraṇī (*naraka nadī*) only by making liberal gifts (*dāna*) to the brāhmaṇas and performing certain sacred rites on river-banks.[25] It is believed that *dāna* performed at Prayāga is considered to lift the soul to heaven. The *pitṛs* say that one who offers them a libation of even water and sesamum on the *Ratha-Saptamī* day, gets the same benefit as he would by performing *śrāddha* regularly for a thousand years[26].

Purāṇic vratas were to be performed on pure days and when days of the constellations were auspicious. Observing *vratas* must be followed by withdrawing non-vegitarian food and alcoholic drinks on certain days during pilgrims preserve the sanctity of holy places. In this way the pilgrimage becomes the medium to cultivate the cultural, religious, and social values in the society.

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[23]Dr. Mahulikar. (2000). *Vedic Elements In Puranic Mantras And Rituals*. Delhi: Nag Publishers, p. 238.

[24]Dr. Bakre. (1998). *Religion in Social Flux*. Delhi: Eastern Book Linkers, p. 258.

[25]Nath Vijay. (2001). *Puranas Accultaration-A Historico Anthropological Perspective*. Munshiram Manoharlal Publishers, p.129.

[26]Major Basu B. D, I.M.S (1916). *Sacred Books Of The Hindus*, *Matsy*a *Purāṇa* -Part I, p. 55.

The *Agni Purāṇa* describes that one who worships Viṣṇu on *ekādaśī*, obtains wealth, sons and attains *Viṣṇuloka.* Fasting on *Ekādaśī* is observed even today. There is another vow that is performed on the eleventh day of the bright half of *Aśvina*, that is known as *Akhaṇḍa-ekādaśī.* On this day Viṣṇu to be worshipped with leaves, flowers, fruits, not broken (*a-khaṇḍa*) like gold, pearl, etc and the next day the worshipper should take bath, it is believed that the thing with which he takes bath, becomes *akhaṇḍa* (unceasing) in his house for the rest of the year.[27]

In certain *vratas* the water is used for libation or offering as a part of ritual. *Kamaṇḍalus* filled with water is given to brāhmins as a part of *vrata* is also seen. Performing *vrata* on the *Akśayatṛtīyā* day, the devotee bathe in water that is mixed with unhusked rice (*akśata*). When the lunar or solar eclipse takes place, bathing after the eclipse is very commonly seen and sprinkling holy water in the whole house is also followed by people.

A person by giving drinking water to a needy for four months beginning from *Chaitra* month and followed by giving a big jar of water with grain, cloth, gold, and a pot with sesamum attains the *Brahma loka*. This is called the *Ānanda vrata*. Those who offer libations of water to the manes of the deceased ancestors and to the Gods, always attain what they desire, wherever they are born. The person who builds well, pond, lake, or any kind of water supply for the society or even repairs such water source is always a meritorious conduct and uplifted to heaven. One who lives upon only one meal a day for a year and then gives away a pitcher of water along with various kinds of eatables, resides in the dominion of Śiva for a *kalpa*. This is *Prāpti-Vrata*. The sun always satisfies men by producing herbs, the *pitṛs* through the libations of water *svadhā* and the Devās through the sacrificial offerings svāhā.[28]

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[27]Dr. Mahulikar. (2000). *Vedic Elements In Puranic Mantras And Rituals*. Delhi: Nag Publishers, p. 34-35.

[28]Major Basu B. D, I.M.S. (1916). *Sacred Books Of The Hindus*, *Matsya Purāṇa* -Part I. New Delhi: Cosmo Publications, pp. 275, 357.

Conclusion

Thus, it is seen that *Purāṇas* give ample information about water and water sources like rivers, where we come to know that right from the creation to the daily use, water plays an important role. Water sustains life on the earth and uplifts the soul for further journey. Almost all *Purāṇas* regard water as a goddess, divine and different *Purāṇas* highlight water as sacred and describe various rituals performed near water sources bestow a lot of virtues. Also, it is seen that *Purāṇas* have initiated the social gathering, implemented to remove the caste barriers, and brought people together by introducing pilgrimage and rituals to be performed at certain holy places. In this way, people have become more aware of the religion to follow and the performance of different rituals. It also paves way for the unity of families, understanding of the responsibilities towards the ancestors, individual awareness of cleansing body, mind, soul, and thoughts and attaining peace in the life. *Purāṇas* clearly explain the scientific, religious, spiritual, and philosophical importance of water. The divinity attached to the great gods, the rituals followed by people in the grace and the different attributes of water reveal its importance which is unimaginable and unique. Divinity, purity, healing power, motherhood and godliness are some different facets of water seen in the *Purāṇas.* This makes the position of water more and more strong for the older as well as the newer generations in society.

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"Yoga – As a Preventive Technique for Crime"

Manoj Bishnoi
Priyanka Yadav

Abstract:

The present article provides an understanding about the mental attitude of an individual during criminal activity, its various causes and yoga as effective preventive technique. Crime is any action or offence that defies a state or country and is punishable by law. In most criminal cases there is a history of emotional deviance and dysfunction of mind and trauma in verdict which make them to involve in serious crime either direct or indirect. To prevent criminal activities in our society, yoga could be used as a preventive technique to reduce vulnerability of criminal activity. This early prevention could be applied in early childhood and among young adult. Yoga emphasizes mental discipline and refinement of soul, body and mind through guiding emotion and intellect. aṣṭāṁga yoga works the same with its eight stages. śrīmadbhagavadgītā, concept of niṣkāma karma and balancing three guṇa (sat, rajas, tamas) guide the action. The practice of yoga works in two ways, firstly by releasing one from negative emotion and thought, secondly by guiding them which leads to good action by refining their thought.

Introduction:

Crime is a global issue and is increasing with each successive day. Crime is a big threat in society and with every passing year we need more strict law and order to reduce the crime rate. There can be many reasons behind the crime the most prominent is psychogenic as most crimes are the result of dysfunction of mind which could be due to depression, anger, jealousy, sexual dysfunction, delusion, impulsivity, greed, lack of resilience. To reduce the increasing rate of crime its prevention in early childhood and adulthood is important.

A Crime is an act or fault, which prejudices the interest of the community and is forbidden by law under the pain of punishment [1]. Crime is derived from Latin word ‘crime’ which means ‘charge’ or ‘offence’. Crime or asocial act is nothing more than a ‘failure or refusal’ to live up to the standard of conduct deemed binding by the rest of the community[2]. Crime has many definitions. The most common thing about these definitions is that crime is punishable. Crime cuts across many disciplines such as sociology, psychology and criminology. Each of these disciplines tries to explain why crime is committed and how people are compelled to commit crime. Sociology attributes crime due to poor socialization in society, while psychology attributes crime mainly due to biological and pathological criminogenic behaviors[3]. It can be learned also through observation and imitating a model. In offending state biological changes also play a role, chemical and hormonal changes take place during criminal activity or thinking about committing it. Crime is linked with social norms.

In Sanskrit the word ‘aparādha’ means offence, transgression, sin. In Vācaspatyam punishable act is called as ‘aparādha’[4]. In Pātaṁjala yoga sutra Maharṣi pataṁjali has been described crime in three level kr̥ta (performed), kārita (stipulated), and anumodita (applauded)[5].

Crime prevention includes reducing and deterring crime and criminals from committing crimes. To reduce the crime, law and order has been established in every country which has certain punishment for every offender who has been found guilty by law. The nature, amount, duration of punishment differs from country to country. Since long year ago, social system started in India, people used to practice various traditions and systems which prevent crime and play an important role to keep harmony in society. Yoga system is the most prominent technique which ensures greater quality of life and peaceful society. It interacts one mind, body and soul and unites them as integral energy to enhance one’s life toward wisdom.

Yoga is probably the most characteristic practice of India's Spiritual traditions. We find it pervading all domains of Indic thought and culture. Aspects of Yoga which include yoga postures, prāṇāyāma, ritual, mantra and meditation- can be found in Indian music, dance, medicine, martial arts, and in all its spiritual traditions, vaidika and non- vaidika. Yoga is one of India's greatest contributions for humanity.

Knowledge which leads from self exploitation to self nurturance is yoga. In Indian philosophy and spiritual literature, the way which was followed to overcome all sorrow of life is termed as the path of yoga. Yoga practices destroy all deeds and it is chief medicine for all pain[6]. Consciousness is subject matter of yoga and it is cognition, which purify emotion hence Maharṣi pataṁjali says "yogaścittavr̥ttinirodha:" it means stopping of functional modification (vr̥tti) is yoga[7].

Crime: nature and causes

A crime is an intentional violation of the law committed without defense or excuse and penalized by the state. Crime is the violation of individual rights also. Crime or a social act is nothing more than a failure of self discipline, moral values and humanity.

Crimes are viewed as offenses against society, serving psychological factors why people commit crimes: temperament, emotion, will, mind, character, self concept, stress, aggression, repression, personality disorders. According to āyurveda rajas and tamas quality are the traits that make the mind weaker results into illusion, obsession, anger, irritability, depression, fear, impulsivity, restlessness, grief which ultimately leads individuals toward committing crime[8]. It has been found in modern psychological research that crime is profoundly related to mind and its various diseases. Mental health is a predictor of criminal behavior. It shows that cause of the criminality is once mental health [9]. Other than mental health some other causes are also described by psychologists which includes greed, anger, jealousy, revenge, pride, the desire for material gain, the desire for control, power leads to violent crime such as murders, assaults, rapes[10].

Criminal behavior is not itself indicative of mental illness. Person suffering from personality disorders, aggression, depression, adjustment disorders and sexual disorders such as paraphilias are prone to criminal behavior[11].

Criminological theories include biological theories of crime, psychological theories of crime, social bonding and control theories, Marxist theories or prenatal theories. Research has been conducted to investigate the role of neurochemical substances the brain releases to trigger body activity and hormones in influencing criminal behavior. Research expected to find people who committed violent crimes have reduced levels of serotonin and higher levels of dopamine[12]. Some studies indicate testosterone can have a strong bearing on criminal behavior. Cortisol is another hormone linked to criminal behavior. Research suggested that when the cortisol level is high a person attention is sharp increased physical activity[13].

Śrīmadbhagavadgītā has been described three ways to crime- action, anger and greed [14]. In same way Maharishi Patanjali considers action, anger and greed (attachment) as causes of crimes. Maharṣi pataṁjali has said "*vitarkā hiṁsādayaḥ kr̥takāritānumoditā lobhakrodhamohapūrvakā mr̥dumadhyādhimātrā duḥkhājñānānantaphalā iti pratipakṣabhāvanam* ॥" **2.34,** it means producing thought along with intention of violence, to self and others, approving, causing or committing action is caused by greed, anger or delusion. Initial thoughts whether weak, moderate or excessive, unknowing manifests infinite fruition. Indian philosophy describes the mind with its three attributes sat rajas tamas, these three attributes combine to make the personality of a person. Maharṣi suśruta has said that tamas peoples have greater vulnerability to develop anxiety, atheist, sin, avoidance of knowledge, catatonic, procrastination, futility etc. In Śrīmadbhagavadgītā, śrīkr̥ṣṇa describes the nature of tamas peoples and says that -

"anubandhaṃ kṣayaṃ hiṃsāmanapekṣya ca pauruṣam
mohādārabhyate karma yattattāmasamucyate" **18/25**

It means that action is declared to be in the mode of ignorance, which is begun out of delusion, without thought to one's own ability, and disregarding consequences, loss, and injury to others.

"ayuktaḥ prākṛtaḥ stabdhaḥ śaṭho naiṣkṛtiko'lasaḥ
viṣādī dīrghasūtrī ca kartā tāmasa ucyat " **18/28**

It means A performer in the mode of ignorance is one who is undisciplined, vulgar, stubborn, deceitful, slothful, despondent, and procrastinating.

In Caraka saṁhitā (7:52) Maharṣi caraka says prajñāparādha as causes of diseases in same way he says that root cause of all mental illness is also prajñāparādha and he says jealousy, grief, fear, anger, pride and malice are psychosis[15]. In the same realm śrīkr̥ṣṇa has described about tamasic nature and says –

"dambho darpo'bhimānaśca krodhaḥ pāruṣyameva ca
ajñānaṃ cābhijātasya pārtha sampadamāsurīm" **16/4**

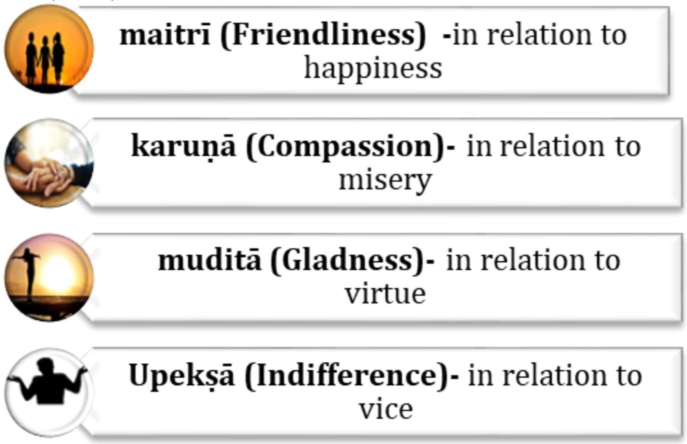
It means O Parth, the qualities of those who possess a demoniac nature are hypocrisy, arrogance, conceit, anger, harshness, and ignorance.

The role of yoga practices to prevent crime

According to Śrīmadbhagavadgītā imbalance in three guṇa: sat rajas tamas result into criminal mind when rajas and tamas dominate over sattav. So, to keep them balanced various sattva practices should be performed on a daily basis. They are japa tapa īśvara praṇidhāna, meditation. Repeated practice prevents mislead in the direction of life and increases the likelihood of performing good action. In reverse indulging so much in the so-called world (materialism) and immature emotion leads toward sorrow, grief, pain, obsession which are ultimately precursors of crime. It was found in a study conducted by Michael C. Dillbeck et. al. that group practice of transcendental meditation is associated with reduced rates of homicide and violent crime[16].

Maharṣi pataṁjali has described about fourfold attitude to keep serenity of our minds-" "maitrī karuṇā mudito-pekṣāṇāṁ-

sukha-duḥkha puṇya-apuṇya-viṣayāṇāṁ bhāvanātaḥ citta-prasādanam**" (1/33)**

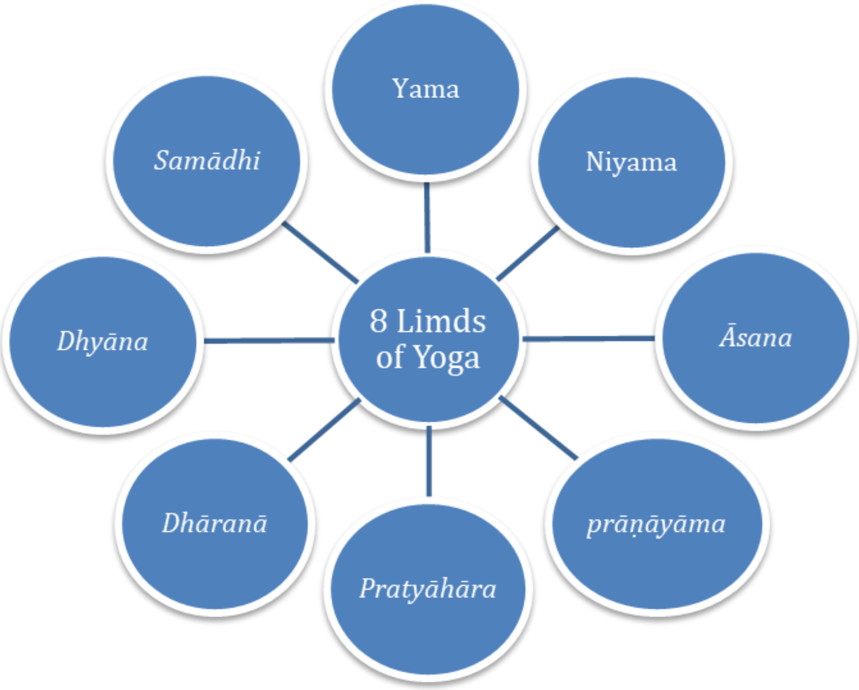


It means- By cultivating the attitude of friendship, compassion, joy and indifference respectively towards the persons or events of being in pleasure, misery, virtue and viciousness, through repeated treatment is produced citta-prasādanam (the blissful and peaceful state of citta).

The foremost method to develop dormant abilities of individual is yoga, with the help of which one can enhance mental and physical wellness. Maharṣi kaṇāda has described about yoga in vaisheshik philosophy and says that "*tadanārambha ātmasthe manasi śarīrasya duḥkhābhāvaḥ saṃyogaḥ* " It means establish oneself in blissful soul and detach from material and physical pain is yoga[17]. Śrīmadbhagavadgītā helps one to destroy all grief and it is source to detach oneself from union of pain. In yoga sutra Maharṣi Pataṁjali says – "yogāṅgānuṣṭhānādaśuddhikṣaye jñānadīptirā vivekakhyāteḥ" It means through repeated daily ānuṣṭhāna of the limbs of the yoga with diminution and ultimate disappearance of impurities, the illumination of knowledge upto the stage of vivekakhyāteḥ [18].

Maharṣi Pataṁjali has described A*ṣṭāṁga yoga* (the eight limbs of yoga) that are explained in sequential manner: - Yama

(Refinement of heart), Niyama (Refinement of mind), Āsana / posture (Refinement of body), Prāṇāyāma- Control of prana through breathing (Refinement of intellect and emotion), Pratyāhāra– Withdrawal of senses (Refinement of thought), Dhāranā (Concentration of thought), Dhyāna– meditation: uniform experience of the subject of meditation (Refinement of brain), Samādhi (Contemplation of being happier)



Practicing yama and niyama purifies and leads to sat and awareness. Āsana makes individuals free from conflict. Prāṇāyāma makes an individual's mind stable. It destroys false knowledge. The research on prāṇāyāma has been conducted by yoga research foundation of yoga, munger (2002) in which it was found that prāṇāyāma has direct effect on autonomous nervous system[19]. There is another research on bhrāmari prāṇāyāma which shows that practicing bhrāmari prāṇāyāma helped to reduce stress, anxiety and keeps mind stable and have great impact on

hypothalamus, pineal, pituitary glands[20]. In many researches it was found that yoga practices increase melatonin, endorphins and balance serotonin, cortisol secretion and decrease adrenaline hormones, which ultimately calm impulsivity of mental and keeps balance in mental activity[21]. In research conducted by Varambally revealed that yoga practices show positive impact on neurological functioning and symptomatic system[22]. In another research by Skanavi et. al. it was found that mindfulness has significant positive effect on addictive behavior and reduced psychiatric symptoms and perceived stress[23]. Kovalsky has conducted research on Israel prisoners and found that lower recidivism rate among prisoners who had practiced yoga[24]. In another research done by Rhodes et. al. reveals that yoga practices contribute to well being, calmness, wholeness and self-regulatory capacity in women[25].

In Another context Maharṣi Pataṁjali said- "dhyānaheyāstadvṛttayaḥ" (2/11), means kleśa vr̥tti can be curbed and abolished through dhyāna. It was found in research that Negative emotions were significantly lower in meditation group and also enhanced the subject's positive emotion [26].

Conclusion

It is saying that one become what he thinks and does. To prevent criminal activity, it is need of time to adopt yoga system in our routine in life. It is refinement process which transforms the individual toward the wisdom and enables one for great action which enhances the quality of life. The practice of aṣṭāṁga yoga, knowledge of śrīmadbhagavadgītā both work in manner to develop quality in life. It prevents the harmful thought and emotion and enables person to realize the potential of him and use it to transform one's personality to attain blissful life.

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A Critique of Ancient Indian and Greek Theatre Architecture

Jadhav Kaveri Narayanrao

Abstract : The earliest known overseas civilization to come into contact with Indian civilization was the Greek. The communication of two flourishing civilizations of ancient world immensely benefitted and enriched various fields of knowledge, ranging from science to fine arts. The paper attempts to trace if there were some inter-changes of ideas with respect to stage and theatre. The references to the *yavanikā* in the Sanskrit plays and in Na.Śā had made some western thinkers, prominently Keith, to conclude that Indian theatre owe its origin to Greek theatre. As a reaction to this view, many scholars, both western and Indian, had come forward with befitting counter arguments that have demolished the 'Greek Influence theory'. None the less, we cannot deny similarity of ideas, even if not led by interaction and inter-change of the thoughts, views among the people of two ancient civilizations.

Key-words – theatre, *nāṭya-gṛha, prekśā-gṛha, ranga–pīṭha, ranga-mandapam, Mattavārani*, orchestra, theatron, skene.

A theatre is a place where people gather to enjoy and experience an art performance, mainly dance, music and drama, etc. It provides a space for the performers to enact their performance and for the audience to experience that enactment. So let us start with the Indian theatre first. The simplest theatre requires cleared area for the performance around which people can stand or sit to view the same. Since earlier times in rural surrounding, the stage is being formed with these simple requirements and people are enjoying the performances with same enthusiasm and fervour as in a well-formed auditorium. But, over the years it developed into a well-thought, planned out and

executed structure, dedicated to the performing arts which takes care of all and sundry requirements of the same. Theatre is not a merely building with four walls and roof but, it speaks of the technical knowledge and ethos of the people and also about moorings with the social milieu. So is the case with the cultures that are under our scrutiny.

The earliest specimen and literature about theatre have been dealt with here for the comparative study and it does not cover the historical development over the ages, since it involves various influences and influxes of ideas at work that metamorphosed with the native culture. In the given condition, it would be difficult to discern out a singular strain of influence.

In case of Indian drama, Bharata's *Nāṭyaśātra* (Nā. Śā.) is only surviving literary treasure that we can fall back upon. Though we get stray references here and there in other literature, they do not help to get a clear idea about the Indian theatre and stage as a whole. Bharata calls theatre by various names such as *nāṭya-gṛha, ranga-śālā, nāṭya-veśma,* to denote entire play-house.

The second chapter of Nā. Śā. gives detailed information about the plan and construction of the theatre and stage. Its lone and complete commentary named *Abhinava-bhāratī* (Abhi. Bhā) throws illuminating light to get the actual and correct ideas about the concepts dealt with in Nā. Śā. It also makes us aware of the differing views about the same held by his previous and contemporary commentators. The plot of the land on which the play-house is to be constructed must be hard, plain and firm one.[1] It is firstly to be cleared of all shrubs, grass and debris, if any, underneath the ground.[2]

[1] Nā.Śā. 25.

[2] Ibid, 26

Shapes of Theatre : We come across very confounding and conflicting statements about the sizes and their names. Sage Bharata states that three types or shapes of theatre-house. They are *Vikṛṣṭa* i.e. rectangular, second is *Caturasra,* i.e. square or all round and third is *Tryasra* i.e. triangular[3]. He further states that they are of three measures, i.e. *jyeṣṭha, madhyam and avara* i.e. big, medium and small. Abhinava here records that according to some thinkers, *jyeṣṭha, madhyam* and *avara are* the only three types. This is also corroborated by Nā. Śā. itself when it stated that *tryasra* type is called to be of smaller size, the *caturasra* is of middle size and *vikṛṣṭa* is of large size[4]. And according to some other thinkers, each of the earlier enumerated types has these three as sub-types, amounting, in all, to nine.[5] Abhinava agrees with the later view. Bharata regards the middle-sized play house to be ideal one[6] and warns not to have a big paly-house than those are laid down by him.[7]

Measurement of Theatre : Bharata refers to measurement of *hast* and *daṇḍa* to measure out the area. Bharata has given the measurement of each of these three types. He further states that the selection of the proper theatre should be based on the characters of the theme that is going to be presented on the stage. So, if there are heavenly characters like gods, then it should be presented in the bigger play–house of any of the types. If the theme has kings as the main characters, then the theatre should be of medium size and if the rest of the people are involved in the play then it (the theatre)

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[3] Nā. Śā. II. 8, 25.

[4] Nā. Śā. II. 14, 26.

[5] एतान्येव त्रीणि ज्येष्ठादीनि केचित्। अन्ये तु प्रत्येकं त्रित्वमिति नवैतेत्ऽत्र भेदा इत्याहुः। एतदेव युक्तम्। Abhi. Bhā on Nā. Śā. II. 8.

[6] Nā. Śā. 12.

[7] Ibid, 21.

should be of minor or small size.[8] In that case the earlier opinion, approved even by Abhinava needs to be rejected where he has given over all nine types of play-house. We need to accept the one statement at the cost of the other. In the first case, we need to suppose so many different play-houses in India so as to as suit and accommodate different themes having different characters. Bharata advises that the play-house should not be bigger than this size, otherwise the gestures of the actors may become obscure and indistinct and the dialogues pronounced loudly to reach to the last row may sound hoarse at the end[9]. So, the basic requirement in selection of the theatre is 1) it should suit the story 2) it should not be too large to make action and sound obscure and indistinct or echoing respectively[10].

Lay-out of Play-house : The ideal play-house meant for the mortals is regarded to 64 be *hasta*s in length and 32 *hasta*s in width (64 hasta X32 hasta) which turns out to be a middle (*madhyam*) in size and rectangular in shape. Bharata has explained it in detail.

It is Abhinavagupta who states that the theatre should face east direction. Bharata further states that this area should be divided into two equal parts, measuring 32 *hasta*s X 32 *hasta*s each.

1) **The part on eastern side** : Supposing the entrance of the play-house is on the east direction, the eastern most part of the play-house is meant for the seating arrangement of the spectators or audience. It is called as '*prekśā-gṛha'* i.e. an auditorium. Its measurement is laid down to be 32 *hasta*s X 32 *hasta*s. The arrangement for seating is made of bricks or wood, in rising stairs, each higher by one *hasta* than the lower stair, from the ground

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8 Nā. Śā. II. 11.

9 Ibid, II. 21, 22.

10 Ibid, 22, 23.

level so that the people sitting in the last row can have an unobstructed view of stage performance[11].

2) The part of western side : The area lying on the western side of the auditorium is called by different names such as *ranga–pīṭha, ranga-bhumi, ranga-mandapam*. It is further divided into two equal parts, each now measuring 16 *hasta*s X 16 *hasta*s. The extreme western section is called *nepathya-gṛha* which, now a days, is known as green-room or costume-room or property-room. The scholars are of different opinions about the eastern section on the basis of varied interpretation of the one verse.[12] It has led scholars to further divide the eastern section into two parts. According to Dr. Manmohan Ghosh and Dr. Subba Rao the eastern section forms only one unit and it is known as *ranga-śīrṣa*. According to them *ranga-śīrṣa* and *ranga-pitha* both words are interchangeably used by sage Bharata. But according to Abhinavagupta, V. Raghavan and D. R. Mankad *ranga-śīrṣa* and *ranga-pitha* are two distinct, equal and adjacent parts of the area of stage. Abhinavagupta states that *ranga-śirṣa* is to be used by actors for concealing themselves before the stage-entrance and as a piece of stage decoration. It is to be constructed with six pillars (*ṣad-dāruka*) and in the fifth chapter of Nā. Śā. it is mentioned that the musical instruments are to be kept at *ranga-śirṣa*. It served as a front stage and as a counterpart of *nepathya-gṛha* which formed a back-stage. The proper stage where the performance takes place is called as *ranga-pītha.*

Bharata further adds one more part to the stage i.e. *Mattavārani*. It is to be constructed on both sides of the stage, i.e. *ranga-pītha.* It is taken to mean a balcony, a corridor or enclosure.

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[11] Ibid, II. 97,98.

[12] Ibid. II. 40.

India's oldest theatre is in the Sitabenga cave at Ramgarh Hill, now in Chhattisgarh state in central India. It was built between 300 and 200 B.C. This is a small theatre carved into the rock at the mouth of a cave facing out over an uncovered area just large enough for a small temporary scene building and stage. Its seating is reminiscent of a Greek odeum. The second oldest theatre in India is in the Udayagiri-Khandagiri hills of Orissa state. It was built sometime between 200 and 50 B.C. and it includes a large scene building, with an upper stage, cut into the rock. The seating area, however, was of wood, only some marks in the stone, where support beams were likely held in place, survive. These theatres lie well outside the area occupied by the armies of Alexander the Great in 325 B.C. and must either have been the result of the Indo-Greek trade that continued for many years thereafter or reflect a parallel tradition of theatre design.

The Greek Theatre : "*De architectura*" i.e., ***Ten Books on Architecture*** is a treatise on architecture by a Roman architect Marcus Vitruvius Pollio written in 1st century B.C. This text is regarded as the only treatise on architecture to survive from antiquity and hence has been regarded as the first book on architectural theory since the Renaissance. It contains a variety of information on Greek and Roman buildings, as well as prescriptions for the planning and design of the same. Besides the little information that we get from this text, the architectural evidences ranging from 6th century B.C. help us to understand about the Greek theatre construction. From the late 6th century BC to 3rd century BC there was a gradual evolution towards more elaborate theatre structures, but the basic layout of the Greek theatre remained same.

The theatre of the Greeks was built on the slope of a hill, thus securing sufficient elevation for the back row of seats without the enormous sub-structures which the Romans used. If the surface was rocky, semicircles were hewn out, tier above tier, and an excavation was made in the hillside and lined with rows of stone

benches, the steps being often faced with marble, as in the theatre of Dionysus at Athens**.** The circular pit thus formed was enclosed by a lofty portico and balustraded terrace, and was assigned to the spectators. The part of the theatre meant for the seating arrangement of the spectators was called as ‘theatron’.

The auditorium was divided, as with us, into several parts, but the assignment of seats was determined by the rank and social status of the spectator. Thus, the rows nearest the orchestra were set apart for the members of the council, while others were reserved for the general public.

Orchestra - The lowest rows of the ‘*theatron*’ formed a circular shaped area below the front row of seats and was called as ‘*orchestra*’. This place was assigned to chorus to sing and dance and they from here would interact with the actors on the stage. It was ten or twelve feet below the front row of seats.

In front of the orchestra and on a level with the lowest tier of seats, was the stage, to which flights of steps led from the orchestra, with others leading to chambers below, and known as Charon's stairways; for they were used for the entrance of spectres from the nether world and for the ghostly spirits of the dead.

At the back of the stage there used to be a two or three storied building with its decorated columns and balconies, facing the theatron and corresponding to the dimensions of the orchestra and stage. It was called ‘skene’. The stage had five doors, the two were on left and right directions of the stage and the rest three from the skene to the stage through which the actors made their entrances. There was also access to the roof of the skene from behind, so that actors playing gods and other characters could appear on the roof, if needed.

At the extant sites of theatres, there is today little evidence of a skene, i.e. ’scene-building, which was the third basic component of later Greek theatres, so it is assumed that if such a structure existed, it was temporary in nature. The theatre of

Dionysus, built in stone and slightly semi-circular in shape, might have been established on the basis of some other theatre model in those days prevalent elsewhere but this form of theatre-architecture in the following five centuries years became a template for the rest of the theatres. Athens became the site of the first documented indoor theatre, the Odeum of Pericles of about 440 B.C**.** This was a square building with seating along all four walls and a performance area in the centre. It had a seating capacity of perhaps 4,000 people, though the view of the stage of more than half the audience members would have been obstructed by columns.

Comparative Study and Observations :

1) Both the cultures have their dramatic origin or earliest performances essentially linked with religious themes and festivals. In case of Indian theatre, it was *Indra-dhvaja* festival where the first performance was staged and origin by lord Brahaman himself. In case of Greek civilization, the plays were presented in the religious festivals held in the honour of god Dionysos, a patron god of Greek theatre.

2) The site for the paly-house as ordained by Bharata has to be even, steady, hard and either black or white in colour.[13] Taking into consideration the measurement of the play-house, it had to be planned at plane or plateau area, where vast, plane expanse can be available. While the archeological findings unfailingly proves that most of the Greek theatres were planned at the slope of a hill, to securing sufficient natural elevation for the back rows of seats so as to save enormous manual construction**.**

3) The Play-house laid down by Bharata is essentially an enclosed house, though an open theatre option might be have been preferred for common subjects in rural area. The First chapter underscores the need of the enclosed house on the basis of anecdote of

[13] [13] NŚ. II.30.

disturbances created by demons in the first drama production whereas the Greek performances were conducted in open-air. The theatre was such a colossal structure that cannot be roofed. Had even the stage area covered, it could have obstructed the visibility of the spectators sitting at the higher steps.

Besides, the geographical locations might have made Greek people to enjoy the performances in open. Firstly, Greece falls in a Mediterranean region which has a salubrious climate throughout the year. Secondly, it is surrounded by serene and scenic mountainous region which obviously might have made people to take utmost advantage of the same instead of constructing an enclosed structured and decorating it with artificial drawings and pictures as in ancient Indian theatre. Greek architects liked to site their theatres in such places that gave the audience a spectacular view not just of the actors on the stage but also the landscape behind. In contrast to Greece and its surrounding islands, India is a tropical region and hence save few months, the climate is unwholesome. Besides, the reasons given by Bharata with respect to visibility and acoustics favours the closed theatre instead of an open one.

4) The Dramatic theory speaks only of rectangular, square and triangular shapes to be employed in the theatre construction. Shri. Rangacharya Adya thinks *caturasra* to be round or circular, besides being square. In that case there would be four types. *Viṣṇu-dharamottara-purāṇa (Vi. Dha. Pu.)* mentions two types i.e., rectangular and square. Śāradātanaya in his *Bhāva-prakaśana* (Bhā. Pra.) has mentioned one more shape, i. e., circular (*vṛtta*) in addition to rectangular and square. Bhā. Pra. states different shapes of theatre on the basis of attendees of performance.

5) In case of Greek theatre, it is a huge, colossal structure that is meant for all the themes and characters involved therein. Whereas in ancient Indian theatre the principle of selection of size of theatre on the basis of characters involved therein amount to surmise that either so many theatres of different sizes and shapes were readily

available and which presupposes constructions thereof or the flexible nature of theatre whereby a theatre can be increased or decreased as per requirement of the theme. But, the detailed method of construction with heavy material with permanent location leaves little scope for this second conjecture. In the given case, we have to accept one reading which calls three shapes as themselves representing three sizes and have to solve the problem.

6) The remnants of Greek theatre still stand testimony to its huge seating capacity. It ranges from minimum 500 to 20,000 at one go whereas the Indian theatres catered to a very small group of people as compared with the Greek audiences.

7) In the Indian dramas emotions and sentiments played a very important part in the dramatic presentations. Rather it was considered the very soul of histrionics. Hence, in the dramatic performance, the bodily gesticulations of the emotions with their fine nuances, arousing in the actors in consonance with the sentiment of the theme was very important and the observance the same by the spectators for its fullest appreciation could be possible only in the middle sized play-house as recommended by sage Bharata.

In case of Geek theatre, the masks were used to represent the emotions of the characters which made easier for the audience sitting far away from the stage to discern the same and appreciate the play. Reserving the comments on limitations of masks in capturing the variety of emotions and even the inanimate nature of the mask to understand the feelings of animate character, the distance of between the stage and audience, sitting at far away was compensated by the use of masks and the play was made enjoyable and communicable even to the last spectator.

Truly speaking, the art performance does not require any specific place deliberately designed for it. Any clean and open space to accommodate the spectators is enough to gather the viewers for the performance. But, the construction, specifically

devoted to the art performances shows the proclivity of the society towards the repeated organization and appreciation of such performances besides specialization in architectural skills. The both Indian and Greek civilization have evinced the same by writing on and building such play houses. It provided the best conditions for the viewers to enjoy such theatrical performances and also helped the actors to give full expression to their art. The play-house construction of Greek seems to have almost no influence on the Indian theatre construction as is depicted in Nā.Śā. and also, the curtain has no pivotal role in the stage craft of Greek histrionics. If at all India was to be influenced by Greeks then India would have imbibed the concept of tragedy or the stage architecture that allows many people to enjoy the performance at one go. But no such influence is visible. Hence, we can discern that both the civilizations were standing in true sense on two different continents and islands, away from and uninfluenced by each other and yet firmly rooted to their respective cultural and social ethos.

Abbreviations:

Bhāva-prakaśana - Bhā. Pra.
Nāṭyaśāstra - Nā. Śā.
Viṣṇu-dharamottara-purāṇa - Vi. Dha. Pu.

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Title: Women in *The Tempest* and *Abhignansakuntalam*: A Comparative Study

Kripashankar Verma

Abstract

William Shakespeare belongs to 16th century and the first quarter of 17th century, England whereas Kalidas belongs to 4th century BC India. The language of Shakespeare's literary corpus is English whereas Kalidas has written in Sanskrit. Shakespeare has contributed to the world literature nearly 37 plays in addition to his sonnets and other poems. To Kalidas' credit, there are only three known plays i.e. *Abhignansakuntalam, Malvikagnimitram,* and *Vikramorvasiyam* in addition to his epics and short poems. Despite the fact that both of them belong to different culture and language, time and space, the researchers find a striking similarity in the treatment of themes like love, nature, and portrayal of men and women. *The Tempest,* which is supposed to be the last play by Shakespeare, shows a striking similarity with Kalidas' *Abhignansakuntalam* particularly in terms of portrayal of the women. Both of the writers have shown their heroines as pure children of nature. So it would be very interesting to see the portrayals in comparative mode.

Keywords: Nature, Nurture, beauty, Sensitive, Pure, Similarity

Introduction

In *The Tempest,* Miranda is often referred to as a pure child of nature by critics. Anna Brownell Jameson writes on Miranda "Our impression of her nymph-like beauty, her peerless grace and purity of soul, has a distinct and individual character" (Bloom, 2010, p. 91). Jameson talks of Miranda's nymph-like beauty. This nymph-like beauty of Miranda has a

striking semblance with the grace and charm of Sakuntala who is the daughter of a nymph, Maneka. Jameson writes:

She has never beheld one of her own sex;….her companion have been the rocks and woods, the many shaped, many-tinted clouds, and the silent stars; her playmates the ocean billows, that stooped their foamy crests and ran rippling to her feet. (Bloom, 2010, p. 91).

Jameson points out that Miranda does not show any social artificiality as there was no social company to her. Her companions were rather rocks, woods, many shaped clouds and the silent stars.

Sakuntala, in *Abhignansakuntalam,* according to myth, was discarded by her mother, Maneka, a nymph, who had come to pervert Vishwamitra from his penance. Maneka was successful in her task but for this she had to marry Vishwamitra. They got a daughter, Sakuntala, but Maneka left Vishwamitra as her purpose was served. Before leaving, Maneka put the baby, Sakuntala, at the ground and covered her with leaves. According to the myth, Sakuntala was initially brought up by the birds (her name, Sakuntala, in Sanskrit, means someone who has been brought up by the birds) before she was found by a sage, Kanva. Kanva's hermitage was there in a forest and therefore Shakuntala too had the company of nature like Miranda had. The trees, vines, and the flowers were the companions of Sakuntala. Both of these heroines are motherless and are brought up by single parents.

Portrayal of Miranda in *The Tempest*

Having been betrayed by his younger brother, Prospero, Miranda's father, lands at an uninhabited island. As Miranda was only three years old and motherless, Prospero's responsibilities were very challenging. At this island, Prospero neither had social support nor power, he had only time in his hands which he utilizes in upbringing his daughter. Miranda is motherless but Prospero does not let her miss her mother through his sensitive caring and supervision. Jameson writes:

She is perfectly unsophisticated, so delicately refined, that she is all but ethereal. Let us imagine any other woman placed beside Miranda—even one of Shakespeare's loveliest and sweetest creations—there is not one of them that could be compared for a moment; not one that would not appear coarse or artificial when brought into immediate contact with this pure child of nature (Bloom, 2010, p. 92).

Jameson finds Miranda perfectly unsophisticated and the sweetest creation of Shakespeare. She calls her the 'the pure child of nature' and finds her matchless among other Shakespeare's women. When she comes to know that her father has caused storm and hence sufferings to the people on the ship. She responds:

O !I have suffered
With those that I saw suffer : a brave vessel,
Who had, no doubt, some noble creatures in her,
Dashed all to pieces.
(1.2, 2-8) (Vaughan, 2011, p. 33)

Miranda is so kind-hearted that she is very sad to see other in troubles. Her reaction on hearing that many people have been caught in storm represents her emotional and sentimental growth.

Portrayal of Shakuntala in *Abhignansakuntalam*

As discussed above, Sakuntala was discarded by her nymph mother, Maneka. She was brought up by a sage, Kanva. Like Miranda, she also passed her childhood and early youth in the lap of nature. Kanva performed the role of a father and a mother to her as Prospero did for Miranda. Like Miranda, Sakuntala has also been referred to as the pure child of nature. Lalwani points out "Kalidas has thus pictured Sakuntala as a fine flower of nature, a nymph's daughter, brought by a sage; so combining in herself romantic beauty and ascetic simplicity, artless charm and conquering passion… (Lalwani, 1998, p. 588)". Kalidas has described that she used

to drink water only after watering the plants. The following lines are remarkable in terms of Sakuntala's beauty and innocence:

> She seems a flower whose fragrance none has tasted
> A gem uncut by workman's tool
> A branch no desecrating hands have wasted,
> Fresh honey beautifully cool.
> No man on earth deserves to taste her beauty
> Her blameless loveliness and worth,
> Unless he, has fulfilled man's perfect duty
> And is there such a one on earth.
> (Lalwani, 1998, p. 587)

Kalidas describes her as flower which is still untouched, and a gem which has not been cut by the tool of any craftsman. The playwright finds none, on this earth, who deserves to enjoy her beauty. Kalidas describes her unearthly beauty as "How else among mortal women could there be the birth of such beauty? The flash with quivering light arises not from the surface of the earth (Lalwani, 1998, p.590)". M. Mansinha writes about Sakuntala:

Sakuntala is the very picture of girlish innocence. She is one of those trees and creepers she was asked to tend by her sage father, knowing no more sorrow in life as yet than the death of a pet deer. Then comes the young and the handsome king from the city, and when Sakuntala meets him face to face she is shaken for the first time in her short life with those psychological disturbances that love creates in adolescent hearts. In innocence she cries out "Oh, why do I have such feelings when I see this man. They seem wrong in a hermitage (Mansinha, 1969, p.82).

Mansinha finds Sakuntala a blend of beauty, grace and innocence. He refers to Sakuntala's reaction on seeing king, Dushyanta. Sakuntala could naturally feel the emotions of love which are often seen in an adolescent but it is remarkable that she shows her consciousness also that such feelings are wrong

in a hermitage. Lalwani observes that “Sakuntala is a combination of beauty and vivacity, simplicity and sincerity…(Lalwani, 1998, p.600)”.

Miranda and Sakuntala: A Comparison

As discussed above, Miranda and Sakuntala have been called pure children of nature by different critics. Anna Jameson calls Miranda ‘a pure child of nature’ whereas Saroj Lalwani refers Sakuntala as ‘a flower of nature’. Lalwani has compared these two heroines “She (Sakuntala) is like Perdita and Miranda, nature’s child….Her intimacy with nature is evident when she bids farewell to the creepers with such poignancy…..(Lalwani, 1998, p.598)”. M.R. Kale describes Sakuntala’s farewell to the creepers with great poignancy “O Vanjyotsana, although you were united with mango tree, do you embrace me, in return, with your arm like twigs that point in this direction. From today, I part (Kale, 1983, p.143)”.

One more point which brings these two heroines on the same ground is: both of them are motherless. Miranda probably lost her mother when she was only an infant as her father brought her to the island when she was only three years of age. On the other hand, Sakuntala is said to have been discarded by her mother, Maneka, a nymph, when she too was an infant. It is also noteworthy that both Miranda and Sakuntala were brought up by single parents.

The arrival of lover also, in both plays, seems to be a point which brings both works close to each other. In *The Tempest*, Ferdinand arrives at the uninhabited island and falls in love with Miranda as soon as he sees her. He is completely enamoured of Miranda’s beauty. He takes her as ‘goddess’ when he first sees her ‘Most sure the goddess (Vaughan, 2011, p.422)’. In *Abhignansakuntalam*, Dushyanta arrives at the hermitage of Kanva and falls in love with Sakuntala as soon as he sees her. Like Ferdinand, he too is enamoured of her beauty. Dushyant express “How else among mortal women could there be the birth of such? The flash with quivering

light arises not from the surface of the earth (Lalwani, 1998, p. 590).

Conclusion

In the comparative study of the plays, *The Tempest* and *Abhignansakuntalam,* we have found that both Shakespeare and Kalidas have portrayed their women in similar style. The heroines of both playwrights are pure children of nature. The nature has nurtured them into sweet women. These two plays have certain aspects in common but this paper has only dealt with the portrayal of women. In the comparative study of Shakespeare and Kalidas, this paper also tried to explore the grounds on which these two writers of different time, country and culture are often compared with each other. The portrayal of women in these two plays may obviously be one of those grounds which brings both of them together. In the discussion of the plays, we have found that both of them have portrayed motherless daughters who pass from childhood to adulthood in the sensitive supervision of their single parents. Further we have found that the heroines of both writers turn out to have similar nature, behaviour and modesty. The introduction of a romantic lover too marks a striking similarity. As Kalidas belongs to 4th century BC India and Shakespeare 16th century England, one cannot find a direct chronicle link between these two writers but the characterization and particularly the portrayal of the heroines in the selected plays bring Shakespeare and Kalidas very close to each other. This paper does not try to justify that Kalidas is Shakespeare of India or Shakespeare is Kalidas of England but it does highlight the similarities in the portrayal of the women in the selected plays.

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Revisit the significance of *Avatāravāda*

Banani Barman
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Abstract: The concept of *avatāra* or incarnation of the God in different forms is a unique feature of *hindu* theology. The general purposes of *avatārhood* are twofold- Protection of the ardent devotees of God and destruction of the evil. The conception of *avatāra* exists in the Semitic religions also. It is slightly different from that of Hinduism. There the Almighty instead of appearing Himself, as in Hinduism, sends his messengers in the form of *Messiah*, Son or Prophet. Generally, in Hinduism upholding the *dharma* is the recognised purpose of the *avatārhood*. However, our modern Indian thinkers' view is far beyond from the classical view. They describe the nature and purpose of *avatārhood* in spiritual and secular terms and not in religious terms. In this paper, an attempt is taken to revisit the significance of *avatārhood*. Methodology is simply descriptive and analytic.

Keywords: *avatarhood*, *hindu* theology, spiritual, secular, modern Indian thinkers

"*He who would bring the heavens here*
Must descend himself into clay
And the burden of earthly nature bear
And tread the dolorous way."
(*A God's Labour*-Śrī Aurobindo)

I

Introduction

The concept of *avatāra* or incarnation of the God in different forms is a unique feature of *hindu* theology. *Avatāra* literally means 'a descent', an incarnation on earth of a deity usually of *Viṣṇu*. Though *avatāras* are related to *Viṣṇu*, *Śiva* and *Brahmā* but it is *Viṣṇu* who is generally believed to have appeared in *avatāras*. The *Mahābhārata* speaks the mission and vision of *avatāras* and it is the *Purāṇas* that give a full account of *avatāras*.

The *Purāṇas* inform us that whenever the *devas* got into trouble created by the *demons,* they went to *Viṣṇu* with a request to appear in the world and protect them from the atrocities of *demons*. Hence, He had to descend several times on the earth. Thus, the *avatāras* took place. *Bhāgavadgītā* states the mission and vision of an *avatāra* clearly-

Yadā yadā hi dharmasya glāniḥ bhabti bhārata/
Abhyutthānam adhamasya tadā ātmānam sṛijāmi aham//
Paritrāṇāya sādhūnaṃ vināśhāya ca duṣhkṛtām/
Dharma-sansthāpanārthāya sambhavāmi yuge yuge// [1]

It means God himself assures that whenever righteousness declines and unrighteousness prevails, He manifests himself and for the protection of the righteous and the destruction of the wicked and for the establishment of religion He comes down from age to age. The source of this concept is much older than epic period. The *hymn* appearing in *Puruṣa sūkta* declares that -the one who is not born, takes many births.[2] It means the Supreme being though He is not the subject to normal birth with the physical body, assumes different manifestation for the good of the world.

However, modern Indian thinkers like Sri Aurobindo, Mahatma Gandhi, Dr. Radhakrishnan have given significant attention on this age-old discourse. In this paper, an attempt is taken to revisit the significance of *avatārhood*. Methodology is simply descriptive and analytic and primary sources are taken from the writings of modern Indian thinkers.

II

Legacy of *avatārhood*

The basic theory of *avatāra* as found in the *Vedas* has been further explained in the *Āgama* and later in the *Mahābhārata* and specially in the *Purāṇas*. Although *avatāras* are numberless but only ten of them are very famous popularly known as *daśāvatāra*. They are –Matsya, Kūrma, Barāha, Nṛsiṅha, Vāman, Paraśurāma, Rāma, Balarāma, Buddha, Kalki. However, *Bhāgavadpurāṇa* speaks of twenty-eight important *avatāras* starting from Puruṣa

and Sanat kumāras with Matsya occupying tenth place and Rāma and Kṛṣṇa eighteenth and twentieth place respectively. Having a glance of all *Purāṇas* the latter sages recognised the above ten *avatāras* only to be main and important which seem to be more rational from the view point of evolution of life and human society. It is the *Purāṇas* that give a full account of *avatāras*.

In the *Bhāgavadgītā*, the purposes and occasions of *avatāras* are explained. It is said that the Lord comes down in the mundane world for the protection of sages oppressed by evil minded persons and establish *dharma*. The Lord manifests himself in human and other forms by the will and pleasure of Himself or of His dear devotees whom He looks upon as His own-self. He appears on and on either spontaneously or at the request of *devas* a number of times on the earth, each time with a particular purpose for the benefit of human beings. We have already mentioned that primarily incarnations though many are chiefly ten. The form and purposes of each are thus described.

- Matsya- for restoring the *Vedas* from flood
- Kūrma- for conferring immortality on the *devas* through *amṛta* obtained by churning the milky ocean with *mandāra* as churning stick
- Varāha- to save the world from the group of the demons
- Narasiṅha- to kill the great giant Hiraṇyakaśipu and save his devotee son, Pralāhada, subjected to various tortures by his father on account of his devotion to lord Nārāyaṇa
- Vāmana- for cleansing the world of its sins and to ruin the ego of the famous king Bāli.
- Paraśurāma- for the annihilation of wicked persons who by their physical power might oppressed the weak
- Rāma- for protecting those who took refuge in him, for establishing righteousness in the world by killing Rāvaṇa
- Balarāma- for killing the *asura* Pralamba
- Buddha- for establishing peace and spread the message of compassion

- Kalki- upcomimg future *avatāra* for liberating the world from vices

III

Hidden science

It is claimed that the ten *avatāras* represent the evolution of life on earth. Matsya or fish represents life in water. Kūrma or tortoise represents the next stage, amphibian. The third Varāha, or boar animal symbolizes life on land. Narasiṅha, the man-lion symbolizes the commencement development of mammals. Vāmana or dwarf symbolizes the incomplete development of human being. Then, Paraśurāma, the forest-dwelling hermit implies completion of the basic development of human. The king Rāma shows man's ability to govern nations and indicates man's advancement in culture and civilization. Balarāma, whose weapon was a plough could stand for the development of agriculture. Buddha, the enlightened one, shows the spiritual advancement of man. Perhaps, Kalki will bring social justice for mankind. Thus, the discourse of *avatārahood* represents the evolution of life and society.

IV

Modern thinkers' view regarding *avatārhood*

Among the modern thinkers' **Sri Aurobindo** (1872-1950) has given his interpretation on *Gitā* in the light of his inner experiences. Though it is a not a verse-by-verse commentary on *Gitā*, it is a very faithful and innovative commentary. In his writings, he has given a special attention to the doctrine of *avatāra*. According to him, establishing justice is not the only mission of *avatārhood*. He argued that kings, sages, *vibhutis* (who have a special divine power) can also do this. Moreover, upholding of the *dharma* is only one aspect of the *avatārhood*. Sri Aurobindo added to this that the supreme and divine purpose of *avatārhood* is guiding man towards attaining divinity which is often overlooked by scholars and commentators. The *avatārs* serve as gates for the

mankind to pass into the divine. In this regard, he looks at Kṛṣṇa, Christ and Buddha all has having the same nature. He opined-

'*…the Christ, Krishna, Buddha stands in its centre as the gate, he makes through himself the way men shall follow. That is why each Incarnation holds before man his own example and declares of himself that is the way and the gate….*'[3]

Therefore, the manifestation of the divinity in the form of the *avatāra* helps human being to discover his own divinity and find out the way to realise it.

In his scholarly annotations on the *Gītā*, Aurobindo emphasized on the inward mission of the *avtārhood*. According to him, the higher purpose of an *avatāra* is the manifestation of divine nature in human nature. He emphasized on the two aspects of *avatāra*:

- The descent of the divine into human form
- The divine consciousness within human form

He described the nature and purpose of *avatārhood* in spiritual terms and not mere in religious terms. He defined the term '*avatāra'* thus-

"*An Avatar, roughly speaking, is one who is conscious of the presence and power of Divine born in him or descended into him and governing from within his will and life and action; he feels identified inwardly with this divine power and presence.*"[4] According to him, each of the *avataras* "*leads after he has finished his earthly manifestation to a profound and powerful change not only in the ethical but in social and outworld life and ideal of the race".*[5]

The purpose of descent of God is to help man to ascent to the level of Godhead or to have full communion with God. Sri Aurobindo believed that descent or incarnation is incomplete without the ascent of man.

Mahatma Gandhi (1869-1948) treated the question of *avatāra* specially in his discourses on the *Gita*, where he commented on the classical statement of the *Gita* on *avatārahod*. Gandhi's

understanding of *avatāra* however is slightly different from the traditional view. Gandhi's view of *avatāra* easily fitted in with his overall *Advaitic* concept of the Absolute. Every *ātman* is fundamentally identical with *Brahman*. Therefore, every *ātman* has the potential of a total merge with the Absolute in *mokṣa*. As God is omnipresent, he is everywhere and dwells within every human being and all may therefore be said to be incarnations of Him. Though in reality every living being is an incarnation of God but they are not recognized as incarnation. He indicated that one who has done some extraordinary service for mankind should be considered as an incarnate. In his voice-

"*In Hinduism incarnation is ascribed to one who has performed some extraordinary service of mankind.' All embodied life is in reality an incarnation of God, but it is not usual to consider every living being an incarnation. Future generations pay this homage to one who, in his own generation, has been extraordinarily religious in his conduct.*"[6]

According to Gandhi, *avatāra* is not just the decent of God to manhood but the ascent of man to Godhead. However, Kṛṣṇa or Rāma is God for him, as every other human being is considered as a manifestation of the Almighty. For Gandhi, any man who has excelled in life is more God like than the vast majority, should be called as an *avatāra*. In his own words, - "*…future generation pay this homage to one who is his own generation has been extraordinary religious in his conduct*."[7] When it is said that God incarnates Himself in the form of a human being it is just one aspect of the whole truth. We only say that God incarnated in the form of a man only means that man has more Godliness in him than other men. *Avatārhood* is not a supernatural miraculous intrusion of the divine into the historical sphere but the attribution by men of a little on someone of exceptional spiritual accomplishment.

Radhakrishnan's (1888-1975) view regarding the *avatārhood* is expressed in his commentary on *Gītā* and other writings. He used the word *avatāra* in a general sense. According to him, when an individual manifests divinity he is considered as

an *avatāra*. Such a manifestation does not take away anything from or add anything to the divine reality. The *avatāra* is the demonstration of man's spiritual resources and later divinity. It is not so much the contraction of divine majesty into the limits of the human frame as the exaltation of human nature to the level of Godhead by its union with the divine. He exemplified the word *avatāra* in the case of God's manifestation in Kṛṣna. Kṛṣṇa is an incarnation or descent of the divine into the human frame. Kṛṣṇa is the human embodiment of Viṣṇu. Kṛṣṇa is the divine 'Who' limiting himself to human form but possessing the fullness of knowledge. Radhakrishnan argued that the divine consciousness which present in human nature is the eternal *avatāra* while Kṛṣṇa *avatāra* is an illustration of the revelation of the spirituality in us. In his writings, '*Kalki or the Future of Civilization'* Dr. Radhakrishnan said about the advent of *Kalki* and the possible order which the *avatāra* may establish in the world. Under the caption '*Reconstruction of Society*' Dr. Radhakrishnan gave the picture of an ideal society that will be possible in *Kalki* or the future civilization.

V

Conclusion

The term '*avatāra*' literally means coming down. With reference to God, it indicates the descent of the Supreme being from His divine abode to a lower level. He appears on either spontaneously or at the request of *devas* a number of times on the earth, each time with a particular purpose for the benefit of human beings. The general purposes of *avatārhood* are twofold- Protection of the ardent devotees of God and destruction of the evil. The conception of *avatāra* exists in the Semitic religions also. It is slightly different from that of Hinduism. There the Almighty instead of appearing Himself, as in Hinduism, sends his messengers in the form of *Messiah*, Son or Prophet. Generally, in Hinduism upholding the *dharma* is the recognised purpose of the *avatārhood*. However, our modern Indian thinkers' view is far beyond from the classical view. They describe the nature and

purpose of *avatārhood* in spiritual and secular terms and not in religious terms. Aurobindo in his '*Essays on the Gita*', stated that the supreme and divine purpose of *avatārhood* is the guiding man towards attaining divinity. The *avatāras* serve as the gates for the mankind to pass into the divine. In this regard, he looks at Kṛṣṇa, Christ and Buddha all has having the same purpose and same nature. He includes Christ and Buddha in order to universalize the discourse. In his '*Anasakti Yoga*', Gandhi elucidated that *avatāra* is not the descent of God into man. The rise to godhead for Gandhi through grater goodness is an ascent rather than a descent. When Radhakrishnan stated that *avtāra* is an illustration or demonstration of the presence of spiritual resources in us, he meant the same thing that it is for the purpose of spiritual upliftment of man or to save mankind. Therefore, we may say that our modern Indian thinkers give a spiritual, secular and humanitarian dimension of this age-old discourse.

End notes:

1. *Bhagavadgītā* 4-7/8
2. *ajāyamāno bahudhā vijāyate. Puruṣa-sūkta* (Yajurveda recension) II.3.
3. *Essays on the Gita*, CWSA19:146-157
4. *Letters on Yoga*, P-406
5. *Essays on the Gita*, CWSA19:201
6. M. K. Gandhi, *Collected Works*, vol-XLI, P-94
7. M. K. Gandhi, *Collected Works*, vol-XXXII, P-188-189

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Śūdraka's *Mrichchhakatika*: A Representation of Society and Human Relationships

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Abstract

Śūdraka's famous play *Mrichchhakatika* is a creation of the playwright's own imagination and observations of the society of his time. In this particular play Śūdraka has portrayed the multifarious aspects of the society of his time and has thrown light on different facets of human relationships using his sense of realism and imaginative faculty. Śūdraka's talent as an efficient Sanskrit dramatist of India has been displayed in every page of the text of *Mrichchhakatika*. Though he has borrowed from an existing play of Bhāsa, this play of Śūdraka has a universal appeal to the readers and the spectators. In this paper an attempt has been made to show the unique and efficient skills of Śūdraka in representing the society of his time and varied human relationships.

Keywords: Sanskrit drama, *Nāṭya Śāstra*, social issues, poverty, *prakarana*

INTRODUCTION

Śūdraka has tremendously been inspired by Bhāsa's *Daridra Charudatta* (*Poor Charudatta*) for writing his play *Mrichchhakatika*. In this play, Śūdraka uses the unconventional stories of passion and love; and at the same time incorporates a political upheaval. This play, therefore, becomes a great work of art and at the same time an enriched social document. There are ten acts altogether in the play, while Bhāsa's play has four acts. There is no any structural looseness in Śūdraka's play. The play revolves around the love and mutual affection of Charudatta, who is a poor Brahmana and Vasantasena, who is a rich courtesan. There is a villain named Sakara in Śūdraka's play, who aggressively pursues Vasantasena. The play deals with another item – the overthrow of a corrupt king by some rebels.

ANALYSIS

In his scholarly article "Sanskrit Drama: Theory and Performance", V. Raghavan has identified some similarities and dissimilarities between Greek drama and Sanskrit drama. He mentions that the earliest available work dealing with the Indian theatre arts is *Nāṭya Śāstra* of the sage Bharata. *Natya* was, according to Bharata, extracted from the Vedas:

The analysis of the varieties of Sanskrit drama – the heroic and the social – suggests similarities to the Greek theatre with its two types, the tragic and the comic, and the orientalists of the West have indeed tried to show that Sanskrit drama developed under Greek influence. But the height of Greek influence was in the first century B.C., and as we have seen above, Sanskrit drama had developed much earlier. The Indian theatre already had a rich variety of dramatic forms not met with in the Greek. The tragedy was the highest form of Greek drama and the Sanskrit theatre never developed anything like the Greek tragedy…….the Greek theory of terror, pity and catharsis is scrappy beside the full *rasa* theory of Bharata, whose treatise is more complete than Aristotle's *Poetics* and *Rhetoric* put together. (39)

Sanskrit drama opens with a prologue in which the manager (Sutradhar) introduces the dramatist and the play. The theme of the play is organized in acts called *ankas*, ranging from four to ten. The text of the play is a mixture of prose and verse; the characters within the play are either educated who use Sanskrit and the lower uneducated people who speak Prakrits. The action may be long or short. The theme may be taken from epics or mythologies; or it may be invented or may be a combination of the two. The dramatist also very often makes innovations to suit his dramatic purpose. The drama should have a happy ending.

The prologue of the play is very important as it gives a detailed account of the playwright, the main characters in the play and also the theme of the play. Devendra Raj Ankur aptly writes: "*Mrichchhakatika*'s prologue is the only prologue in Sanskrit dramatic literature that presents a detailed account of its composer's life and his death. Apart from this, the subject-matter

of the play is presented with similar elaboration" (268). In the prologue Śūdraka has presented the theme of the play in a very efficient way:

It is related that, there lived, as was said, in the city of Ujjayini, Charudutta, a leader of the Brahmanas, who was young and poor, and a courtesan called Vasantasena, lovely like the beauty of *Vasanta*, who loved him for his virtues.

Through Vasantasena and Charudutta, king Sudraka has excellently delineated the course of virtuous life based on the pleasures of true love, corrupt legal procedure, the nature of villains, and workings of Destiny. (61)

In Sanskrit drama, it is generally Sutradhara who enters the stage first and begins the prologue (*prastavana*) after the Nandi path. Śūdraka's play begins with a benediction. The entry of the Sutradhara is not mentioned as a stage direction. However, Sutradhar provides all necessary preliminary information for reading/watching and understanding the entire play.

Kālidāsa stands supreme in Sanskrit drama. His play *Sakuntala* is his famous creation. Love at first sight, separation and reunion are the main issues of the play. The bond between human heart and Nature is found in the play. Bhāsa's *Swapna-vasavadatta* is a famous play. His *Malavikagnimitra* is a shorter court play. King Harshavardhana's *Ratnavali* and *Nagananda* are highly praiseworthy plays. Śūdraka's credit is that he has dealt with the more common social issues. This kind of play is called a *prakarana*. While the plays of Kālidāsa, Bhavabhuti and King Harshavardhana deal with epic kinds or renowned royalty, Śūdraka has used his fund of imagination to deal with the contemporary social issues.

In his play *Mrichchhakatika*, Śūdraka has introduced the dualities of good and evil, trade and art, poverty and richness. If Charudatta stands for good, Sakara symbolizes evil. Charudutta's love for Vasantasena is pure and sublime. He even becomes poor because of his helpful attitudes towards the helpless and poor people. He helps and saves Aryaka, the rebel in the play to escape from the clutches of the corrupted king Palaka. He loves music and

art. On the other hand, Sakara wants to possess Vasantasena as his property; he wants to satisfy his sexual desire using Vasantasena. Sakara has not the heart of a true lover. This is the reason why he has been rejected and refused by Vasantasena. Sakara even goes to the extent of strangling Vasantasena and kill her. Not only this; he even makes a conspiracy against Charudutta entangling him in the act of murdering Vasantasena. The duality of good and evil pervades the entire drama. Whereas the king Palaka himself stands for corruption and immorality, Charudatta and Aryaka always try to do good for the common people. The world of Sakara stands for trade, while that of Charudutta stands for art. Charudutta is a lover of art and music. The duality of poverty and luxury or richness is found in the play. There are several significant references to poverty and its impact upon people throughout the entire play. In the opening act named 'The Depositing the Ornament', Charudutta talks to Vidushaka and tells him:

Friend, poverty in the case of a man – the abode of anxiety; it is the source of the highest insult; it is a different phase of enmity; it breeds disgust in his friends; and it is the exciter of the hatred of his kinsmen and of the general public. He feels an inclination to retire to the forest; he suffers insults even from his own wife. It is the fire of grief that dwells in his heart; it does not actually burn him, but it pains him continually. (67)

This utterance of Charudutta touches every poor man's heart. This commentary upon poverty has a universal relevance. When Charudutta says, "owing to poverty a man's relatives do not abide by his order, his bosom friends turn away from him; his difficulties multiply; his spirit languishes" (73), nobody can deny the truth of this utterance. Śūdraka has very skillfully put some meaningful words in the lips of Charudutta that draw everyone's attention. The true idea of poverty is conveyed by the hero Charudutta in the opening act of the play. As Charudutta himself is now a poor Brahmana he knows why "nobody keeps company with him, or talks respectfully to him; if he goes to the mansions of the rich on festive occasions, he is looked at, with contempt" (73). He sees poverty as the sixth great sin. On the other hand,

Vasantasena and Sakara are rich. Sakara is the brother-in-law of the king. So he is not only very rich but also very powerful and influential. Vasantasena is a rich courtesan; she always wears gold ornaments and lives in a big and gorgeous palace-like building. Charudutta lives in a decrepit mansion and leads a poor man's life. These dualities of good and evil, trade and art, poverty and richness show how Śūdraka has employed diversified aspects of the people of the society of his time. He has depicted all types of positive and negative aspects of his society, and different classes and economic strata of his time with high objectivity. To appreciate Śūdraka's *Mrichchhakatika,* D. D. Kosambi rightly comments: "No other Sanskrit drama makes so great a concession to everyday life, just as none other deals with a historical in preference to a mythical episode" (6). Another scholar named G. S. Pondse opines, "The author of the drama (*Mrichchhakatika*) has depicted a variety of characters and incidents, which have a bearing on social life of that time" (238).

Śūdraka introduces different types of characters belonging to different strata of the society of his time. Charudatta, the hero of the play is a poor Brahmana merchant; Vasantasena, the heroine is a courtesan; Samvahaka is a masseur; thieves and gamblers are also present in the play. A king and his brother-in-law are in this play and a rebel is also in it to bring about a change in the society where corruption prevails. Sarvilaka is not an ordinary thief. He is a skilful house-breaker as he knows different arts to make a breach on a wall. Thieving is not only his means of livelihood but he likes it and practises this art. Thieves, gamblers, masseurs – all such earthly characters add various tastes to the play and they use their own language and demonstrate their own peculiar manners and behaviours in the play. In this way Śūdraka's play becomes a store-house of all sorts of human experiences and activities. The narrative and imaginative innovation is seen in the entire play of Śūdraka. Devendra Raj Ankur in his essay "*Mrichchhakatika*: A Reading" comments:

For the first time, we witness a play where all the characters except Sakara belong to the middle class or the lower

class. Charudutta may have been a powerful businessman of Ujjayini once but his present circumstances are no different from the other characters. On the other hand, Vasantasena, however much wealth and riches she may have under her possession, is no more than a whore or *nagarvadhu* in the social hierarchy, even as she is respected as an artist, being an adept dancer. (275)

Śūdraka's play *Mrichchhakatika* throws clear light on human relationships. Charudatta, the hero of Śūdraka's play is a poor Brahmana of Ujjayini. He is an epitome of generosity of spirit and moral excellence. Vasantasena is one of the most charming heroines in Sanskrit drama. She is like the spring season itself. Although she is a *ganika*, she does not lack good taste, artistic accomplishments and sophistication. She is a rich woman but does not forget the misery of the poor. She is a courtesan but she possesses a good heart. She has everything yet she longs for true love. She has a kind and sympathetic mind. Śūdraka's play shows how a courtesan can make a great appeal to the readers and the spectators. She wants to be Charudatta's beloved because she thinks this love can only make her free from emotional deprivation and moral inferiority. She loves Charudatta only to satisfy her void heart and to enjoy pure human relationship. Madhusudan Pati rightly comments: "For her (Vasantasena), love is an instrument of emancipation from a state of emotional deprivation and moral inferiority. She aspires to be not just a beloved, but a wedded wife of Charudutta's, and looks upon the emotion of love as the means to a profoundly satisfying human relationship, and not mere sexual gratification" (251). The love-affair between Charudatta and Vasantasena is presented in the play in a very attractive way. The playwright has used his innovative imagination to present this intense relation of a poor Brahmana merchant and a rich courtesan of his time. Devendra Raj Ankur comments that "love between a Brahmana merchant and a *ganika* is rare in Sanskrit drama" (267). Śūdraka's mental stamina to depict this type of human relationship in his play is appreciated by all. After the reformed political order that has occurred with the dethronement of the king Palaka, Vasantasena lives happily in the family of Charudutta and Dhuta as

Charudutta's second wife. However, in the play Sarvilaka is depicted as an alter-ego of Charudatta. He is, like Charudutta, a Brahmana. Sarvilaka is a Brahmana adventurer who commits a robbery for obtaining money to ransom-off Madanika whom he loves. In order to emancipate Madanika from Vasantasena's servitude Sarvilaka steals the casket of gold ornaments. It shows man's efforts to save good human relation. Moreover, Sarvilaka joins the movement against the despotic king Palaka and Charudutta helps another rebel Aryaka who works to remove the corrupt king. However, the missions of these three persons – Aryaka, Charudutta and Sarvilaka meet at the same point. They want to do a good deed – they want justice and fairness in their society.

The plot of a *prakarana* play depends on the innovative imagination of the playwright. Śūdraka's *Mrichchhakatika* belongs to this category. The main focus of the play is on the love story of a Brahmana hero and a courtesan or a *ganika*. Śūdraka's play emerges as a social play as it demonstrates the social reality of his time through the activities of thieves, gamblers, immoral officers and through an attempt by some rebels to end the ruling of an unscrupulous king. In the play, therefore, some political and social issues can be clearly visible. At the same time the dramatist portrays various features of human relationship in his play. The characters in Śūdraka's play interact and build up relations among them. Charudutta, Vasantasena, Dhuta and Rohasena have been united in one single family; Sarvilaka and Madanika become husband and wife after some ups and downs. Aryaka and Sarvilaka are strongly bonded to fulfill their one mission of removing the corrupt king. Śūdraka's *Mrichchhakatika* holds a unique position in the entire corpus of Indian dramatic literature.

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Towards a transformative hermeneutics of disengagement

Francis Brassard

The question

One area of the scientific study of religion where hermeneutics has played a major role is certainly the interpretation of myths. Whether we are dealing with a psychological approach allowing us to have a peek into the mind of the believers or relying on a sociological method to describe the inner workings of a community, myths have been one of the primary sources of information for an entire field of study. The modern attempts at identifying the basic structure underlying religious phenomena or at reducing the behavior of the *homo religiosus* to a single principle has produced interesting results the moment myths became objects of inquiry. I insist on the term "object" as this notion presupposes an important change of perspective and attitude towards elements that are constitutive of any human culture. To some extent, myths have always been subjected to a form of hermeneutics by their believers. However, because myths are an integral part of their psychological, social and spiritual lives, believers are, so to speak, looking at the world *through* them. This is not the case for the scholar of religion who is looking *at* the myths he tries to make sense of.

The distinction between looking *at* something and looking *through* it is important to decide whether we are dealing with a hermeneutics of engagement or one that is bringing about a so-called objective knowledge. A hermeneutics of engagement is usually at work when we entertain an intimate connection, for example, with the rules of a language *while using that language*. A hermeneutics of disengagement dominates when it brings about a cognitive distance between a subject and such rules. The first type of hermeneutics has a short range because it is active only during the moment one is engaged in an action like communicating. In such a context, we are tacitly aware of the rules that regulate the

ways we encode an idea or an intention into a message understandable by our interlocutors. That kind of awareness is deactivated the moment we attend to other actions that have their own sets of rules, rules that will again be grasped in a more or less conscious manner.

The second type of hermeneutics has a much longer range as it could be used to probe the deeper structure of a language in order to generate what may be a basis for comparison among different languages. To use Michael Polanyi's explanation of our ways of knowing, a hermeneutics of disengagement is based on a focal awareness that isolates an object from the action it is meant to regulate (Polanyi, 1975: 33). It is a way of looking at things that allows us to have an understanding of how the parts of an instrument interact among each other. In other words, a focal awareness reveals the complexity of an object whereas a tacit awareness only informs us of how such an object behaves at its limits. For instance, the English word "computer," when taken as a single unit, invites us to explore its etymology, its semantic evolution, its connection with other languages, etc. whereas when it is used in a sentence like "My computer is broken," we only worry about whether its use is grammatically correct, that is, as a nominative singular noun requiring a verb conjugated in the third person singular. This is what is meant by the limits of an object as opposed to its inner structure which always reveals more than what the users of such object need to know.

It is precisely because of its potential to make sense of a wide variety of phenomena that the hermeneutics of disengagement has been privileged in the modern study of religions. More specifically, with regard to myths, it has opened a field of inquiry unknown even to those who believe and live by those myths. And if the latter had somehow formulated an objective understanding of the elements of the tradition they are engaged in, very often they have been disproved by the scholars practicing a hermeneutics of disengagement. What could be said about the origin of the Sanskrit language is a case in point. Many Hindus believe that it is a sacred language that eternally exists

whereas modern linguists are able to trace its human origin as well as its connections with other profane languages. But even those linguists who say that the sacred nature of Sanskrit is just a myth, they would nevertheless have to recognize that the belief in its divine origin adds a special resonance and even has an empowering effect when used in Hindu rituals or prayers. That affirmation finally brings me to the main question of the present paper.

The knowledge and depth of inquiry that is gained through a hermeneutics of disengagement inevitably bring about a loss in the transformative power of the object of inquiry. Simply put, paying too much attention to the ways we actualize a purpose makes us lose sight of that purpose. For example, a focal awareness on the rules of grammar while speaking causes the process of speaking itself to come to a standstill. Consequently, because a hermeneutics of disengagement brings about a state of inhibition of action, it is very often rejected by the believers for whom symbols are means to perform actions. The same is true for a hermeneutics of engagement whose conclusions can be used to censor the process of free inquiry as it was the case in the dispute between Galileo Galilei and the Catholic Church over the structure of the solar system. For the latter, the geocentric explanation of the universe was not so much to objectively understand that universe, but to reveal the order of things as intended by a higher authority. The question I would thus like to explore is whether it is possible to have the best of both worlds, namely, the possibility of having a deeper insight into the structure of our beliefs and myths without sacrificing their power of transformation. In other words, can a hermeneutics of disengagement be reconciled with a hermeneutics of engagement in order to have a transformative hermeneutics of disengagement?

Failed Attempts at Reconciliation

The first group of attempts at a reconciliation between the scientific discourses of the religious scholars and that of the believers with regard to the hermeneutics of myths can hardly be

characterized as failed since their purpose was explicitly to delegitimize the meaning religious people attributed to the symbols of their own tradition. This category of attempts culminated with Sigmund Freud's belief that religious symbols like the monotheistic god of the Jews are just illusions. These illusions were probably necessary to contain man's violent instincts before the arising of civilizations. But now that human beings have found ways, mainly through laws and civilized customs, to control those instincts, the final step towards social harmony should be done by rejecting all forms of religion in favor of science. According to Freud, that rejection should come through a reinterpretation of myths and dreams that would reveal the real sources of men's pulsions and distorted emotions. An example of such reinterpretation is the Greek myth of Oedipus to show the structure of the unhealthy relationships a child may entertain towards his mother and father, namely, a sexual desire for the former and jealousy towards the latter. This redefinition of traditional myths became the basis of the Freudian therapy better known as psychoanalysis. At this point, only the name of the myth is retained and its original meaning is fully occulted.

The Freudian reinterpretation of myths is thus a good example of a hermeneutics of disengagement inhibiting the potential of a religious discourse to generate meaning. This type of hermeneutics seems to have taken place exclusively in the Western world and started around the time of the European Renaissance. This is a period marked by interreligious violence, the rediscovery of Greek and Roman classical literature as well as the discovery of the new worlds. It followed an era in which Judaeo-Christian myths ruled over the lives of the majority of the people of Europe. It was felt that the narrative constituted by those myths had reached its life cycle. More specifically, what was underlying the development of this hermeneutics of disengagement was the desire to find a new basis for a social consensus, something that would replace the old consensus that evolved from the Judaeo-Christian worldview. The corner stone of that new consensus was the faculty of reason. Reason thus became the new generator of meanings

which were to reveal themselves through the various discourses of what came to be known as science. From this point, reason and science took over the task of eliminating any form of mythological thinking or ways of apprehending reality.

Modern scholarship did not always consider myths as archaic forms of thinking or as examples of pre-scientific discourses. Carl Jung, a Swiss psychiatrist and an early disciple of Sigmund Freud who broke rank with him on the question of the importance of our sexual impulses in the creation of myths, rather advocated the existence of a collective unconscious and the notion of archetypes. An archetype is a pattern of human behavior that has been inherited from our ancestors and which is stored as unconscious memories shared by the whole of humanity. Examples of archetype or archetypal figures are the mother, the father, the trickster and the hero. To be more precise, it is not the archetype itself that is passed on from one generation to the other, but rather their actualization into specific psychological and social environments. The complexity and the wide variety of human behavior are therefore reduced to a series of universal structures in a way similar to how the infinite variations of human speech could be presented as examples of a limited set of grammar rules.

The notion of archetypes as universal structures has found echo in many modern sciences ranging from anthropology to biology including linguistics and pedagogy. Irrespective of its success as a tool to explain the basics of human behavior or the inner workings of social phenomena, it nonetheless remains an example of a hermeneutics of disengagement. It is precisely because this notion has given rise to autonomous scientific discourses, whose primary function is to disconnect us from the raw data experiences, namely the myths and the rituals performed on the basis of those myths, that we are dealing with a failed attempt at reconciliation. Another important consequence of that failed attempt could be seen in the fact that any discourse that is interpreted by such a hermeneutics is perceived as merely symbolic and the true meaning of its constituents can only be seized and manipulated through another discourse. The language

of the gods not only is explained away, but it also has to be translated into a different language so that it may be of some use. It goes without saying that, as soon as one has mastered the latter, the former usually becomes obsolete.

Moreover, if one is not engaged in any form of psychological therapy or social engineering, the very experience of understanding the inner structure of a religious phenomenon, an experience that often brings joy and satisfaction, is sometimes sought for its own sake. To some extent, the experience of aloofness and detachment brought about the application of a hermeneutics of disengagement is the result a quasi-mystical endeavor that would explain why its advocates are so much engaged in the defense and promotion of their models of explanation. In short, a hermeneutics of disengagement finds its foundations in some form of commitment, be it the establishment of social harmony, the promotion of reason over faith, or simply the experience of understanding for its own sake as the French mathematician Henri Poincaré wrote in his book *Science and Methode* when discussing the purpose of scientific enquiry: "The scientist does not study nature because it is useful to do so. He studies it because he takes pleasure in it, and he takes pleasure in it because it is beautiful. […] Intellectual beauty, on the contrary, is self-sufficing, and it is for it, more perhaps than for the future good of humanity, that the scientist condemns himself to long and painful labours" (Poincaré, 1914: 22).

To consider any hermeneutics of disengagement as a type of commitment to the realization of a purpose implies that the distinction between such hermeneutics and that of engagement is only relative. With regard to myths, the task is therefore no longer to get rid of them, but rather to find which ones are appropriate for today's challenges and aspirations. This affirmation dovetails with the thoughts of the sociologist Émile Durkheim who said, after having defined scientific thinking as a refined form of religious thinking: "It thus appears natural that the latter will gradually recede in front of the former to the extent that it becomes more apt to fulfill its task" (Durkheim, 1985: 613). This statement may be

true if we reduce ancient myths exclusively to primitive or archaic attempts at understanding the natural world or archaic ways at regulating social structures. In this regard, Durkheim was of the opinion that the Declaration of Human Rights could be a substitute to religions in their role of regulating and transforming societies, an idea that is confirming itself more and more in the recent developments of the political discourse in the West. But are we to consider myths exclusively as pre-scientific knowledge or as regulators of primitive societies? If our answer to that question is negative, then the next questions are: Have we understood the real purpose of those ancient myths? Have we really taped into their transformative power? Is there a way to bring back to life humanity's ancient myths that were, so to speak, forced to lay dormant in the modern scientific theories and models of explanation? The belief that this is possible outside the circle of the traditional communities of believers leads me to introduce the next group of attempts at a reconciliation between a hermeneutics of disengagement and that of engagement.

Almost Successful Attempts at Reconciliation

While discussing Jung's notion of archetypes, we might have the impression that we have come close to a full acceptance of the meaning of religious myths as understood by their believers. This is partly due to the fact that Jung's hermeneutics gives a positive account of those myths as opposed to what a Freudian explanation would lead us to believe. However, we are still dealing with a failed attempt at a reconciliation on account of the fact that such a hermeneutics is producing a discourse that dominates that of the believers. That dominance or prioritization inevitably brings about, as alluded to above, an occultation of the myths as realities to be directly seized for what they are—some would say, to be seized by them—as opposed to something indirectly understood via a hermeneutic key.

To have a better insight into this phenomenon of occultation, one might consider the work of Joseph Campbell who coined the concept of monomyth, that is, the idea that says that all

mythical narratives of the world are variations of a single great story. To some extent, Campbell pushes to its limits the reductionist tendencies of any hermeneutics of disengagement. However, what this approach loses in terms of explanatory power on account of having the details of individual myths smudged into one picture, it gains in terms of motivation. Indeed, by saying that all the world mythologies are manifestations of men’s destiny, Campbell is somehow inviting us through his hermeneutics to embark on a journey of self-fulfillment, something that he summarized in the following motto: “Follow your bliss.”

Campbell’s philosophy of life resonated deeply with the generation born after WWII and had a great influence in popular culture, for example, in the conception of the *Star Wars* saga featuring the journey of its hero Luke Skywalker. However, despite the success of this philosophy in exciting our interest in ancient myths, the true significance of the latter is never really explored because, not only are they being occulted by Campbell’s hermeneutics, but also the hermeneutics itself is discarded once it has served its purpose which is to justify the “Follow your bliss” philosophy. What is therefore missing in this way of apprehending myths, and what makes it a failed attempt at reconciliation between the two types of hermeneutics, is a permanent connection with the myths no matter the nature of one’s endeavor and aspirations. This is what the next group of attempts will try to remediate.

Let’s introduce this group by quoting a passage from the book *Problèmes de vie spirituelle* (*Problems regarding the spiritual life*) written by Yves de Montcheuil, a Jesuit theologian who has been assassinated by the Nazi in 1944 on account of his faith. This passage summarizes a strategy of integrating ideas from other traditions whether religious, spiritual or philosophical, into the Christian way of life and aspirations. It runs as follows: “What my reflection will reveal to be conformed to the Christian ideal, this only will I consider as having an authentic value; I will accept what comes from outside only that which appears to me to be an explanation of what has perhaps remained hitherto implicit in the Christian ideal” (de Montcheuil, 1963: 221). From this passage, we

can see that the two types of hermeneutics are present, namely, the hermeneutics of disengagement in the process reflection and the hermeneutics of engagement in the fulfillment of the Christian ideal. We can also envisage the nature of the relation between the two: a hermeneutics of disengagement has to be regulated by the hermeneutics of engagement. Joseph Ratzinger, Pope Emeritus Benedict XVI hinted at the same strategy, while recognizing the valuable contribution of the historical-philological approach for biblical exegesis, when he exhorted Catholic theologians to return to the practice of theology instead of constantly formulating theologically insignificant hypotheses (Ratzinger, 2011: 8). In short, a hermeneutics of disengagement is good in so far as it fuels a hermeneutics of engagement.

This relation between the two types of hermeneutics requires a constant shift of attention between the objects of the hermeneutics of disengagement and the purpose of the hermeneutics of engagement. It also means that the former is subsidiary to the latter. Although such a relation may be viewed as an improvement from the previous group of attempts where we become alienated from the sources our aspirations, it nevertheless remains that, on account of the fact that the products of any hermeneutics of disengagement have acquired a subsidiary status, it limits their potential of transformation. In certain situations, it may even impose a reinterpretation of their significance as those products are no longer seen for what they are, but rather for what they contribute to the fulfillment of a foreign purpose. This would be a partial occultation as something is retained in the objects under consideration while something else is discarded. In other words, some details of, let’s say, a myth or a symbol is considered significant, while others are simply overlooked.

We have a similar situation with Mircea Eliade’s phenomenology whose purpose is the promotion of a “new humanism” or a “new Renaissance” (Allen, 1982: 33). For Eliade, that new purpose and the hermeneutics of disengagement, that is, the various instruments developed by the modern study of religion, should enable us to rediscover the aspirations of the believers

whose myths and symbols are the objects of his phenomenology. Needless to say, Eliade was highly criticized for it by his colleagues as it also limited the range and potential of those instruments so that when Eliade is using, for example, the Freudian psychoanalytical model, he cannot claim that he is using it as a Freudian psychoanalyst would. Paraphrasing Robert D. Baird, one of the critics of Eliade, I would say that from the contributions of other specialized disciplines, he only retains those that conform to what his phenomenology requires, and by integrating them into his own approach, he ignores the relative character, the specific hypotheses, the internal limitations specific to other approaches, whether they are ethnological, functionalist, psychological, sociological, etc. (Allen, 1982: 83). But such criticism did not bother Eliade as he was convinced that the exclusive use of the scientific approaches of his colleagues only betrays the aspirations of the believers whose traditions are being studied and that his phenomenology is the path the science of religion should follow if we want to be liberated from the alienating materialist and pragmatic culture in which we live.

What de Montcheuil and Eliade suggested as ways of integrating foreign elements into a specific ideal is nothing new in the history of religions. Both approaches are examples of the process of inculturation, that is, when the symbols of other traditions are redefined in order to support the tradition one is committed to. There is nothing wrong about it, but this is not the answer to our original question since we are still falling short of having an approach that fully acknowledges the specificity of the symbols we are trying to interpret. It is possible to know how far we have failed in our task by the degree of abstraction a symbol has been subjected to, as opposed to having it reveal itself in all its concreteness. In fact, what is missing is simply the inability to pinpoint the source or the intuition that generated a symbol or a myth in the first place. Once we are able to do so, we can then tap into its transformative power and understand, among other things, why its narrative defies common sense logic, so-called scientific

facts, the constraints related to space and time, etc. An approach which allows to do just that is what I would like to suggest next.

A Full Reconciliation Between Understanding and Commitment

To recapitulate the previous discussion, what we are looking for is not an explanation of a myth that forces it to fade away from our field of consciousness, nor an integration that reduces it to a subsidiary status to support a foreign aspiration, but rather an approach that would make sure that we remain fully aware of its existence, that we are constantly confronted and challenged by the ways it presents itself to us. In a somewhat metaphorical way, I would say that we have to adopt a state of mind that should allow myths to speak to us, to let them lead us to the source that brought them into existence and, consequently, to give them the opportunity to transform us.

I would suggest that the state of mind that would unlock the transformative potential of a myth is based on what I describe as a double awareness. It consists in the ability to be fully aware of two levels of reality at the same time, that is, the meaning of something like a myth as well as the concrete manifestation of that myth. This ability is not unheard of as it is cultivated in such practices as the Zen meditation on a *kōan* or any of the Hindu yogas based on the constant awareness of the existence of an ultimate reality, be it abstract like the *nirguṇa* Brahman or concrete as revealed in all its *saguṇa* manifestations. We can also think of the contemplative exercise based on the "I-Thought," as advocated by the Hindu saint Sri Ramana Maharshi or the simple instruction: "When you walk, know that you walk, when you eat, know that you eat, etc."

What these practices all have in common is the fact that we are forcing a reality that is usually perceived in a tacit manner to become an object of awareness. Since we still have to maintain an awareness of what normally allows us to interact with the world we live in, we end up having to keep at the same level of awareness two realities that have a tendency to organize themselves into a cognitive hierarchy as described by Polanyi's model alluded to earlier. If these practices have shown results in

their respective spiritual contexts, there is no reason why they should not be fruitful when it comes to our encounter with religious myths. I would like to finish the present article by presenting a few examples of how the practice of double awareness may lead to a reconciliation between a hermeneutics of engagement and that of disengagement.

The first myth or narrative I would like to consider is the story of Arjuna's encounter with Lord Kṛṣṇa that gave rise to the Bhagavad-Gītā. In this relatively short episode of the Mahābhārata, the son of Pāṇḍu and his charioteer are engaged in a conversation where the latter acts as the spiritual teacher of the former. While all our attention is on the profound teachings of Lord Kṛṣṇa, a crucial detail of the story may be overlooked, a detail that could have a tremendous effect on how that story can transform us. That detail occurs at the very beginning of the encounter, namely, just after Arjuna asked Lord Kṛṣṇa to bring his chariot in the middle of the two armies about to engage each other. The passage goes as follows:

When Arjuna thus saw his kinsmen face to face in both lines of battle, he was overcome by grief and despair and thus he spoke with a sinking heart. "When I see all my kinsmen, Kṛṣṇa, who have come here on this battlefield, life goes from my limbs and the sink, and my mouth is sear and dry; a trembling overcomes my body, and my hair shudders in horror; my great bow Gandiva falls from my hands, and the skin of my flesh is burning; I am no longer able to stand, because my mind is whirling and wandering" (1: 28–30).

What Arjuna is experiencing at that very moment is a state of inhibition of the action caused by an informational deficit. In short, he no longer knows what to do and, as it is in the nature of man to act, his mental state and even his body are adversely affected by it. This reaction of anguish accompanied by physiological symptoms is known for being the cause of many stress-related diseases like stomach ulcers, especially when the state of inhibition of action is not resolved. No matter how unpleasant this state may be, it nevertheless remains that it is a

necessary passage for any experience of transformation, an experience that is one of liberation and revelation. In the case of Arjuna, it is when he finally realizes the true nature of Kṛṣṇa, more specifically, when he sees face to face his divine form so hard to see, something that even the gods in heaven wish to experience.

As such, Arjuna's experience reveals a very important feature of human nature and of the process of transformation. In more general terms, it is also the structure of any experience of creativity. We can affirm this principle on account of a hermeneutics of disengagement since it may be considered as one of those universal laws to which many human experiences may be reduced. In fact, its range of explanation transcends the limits of individual experiences to include the dynamic of social transformation as well. When the Hebrews fled Egypt under the leadership of Moses, they also found themselves in a state of inhibition of action.

Indeed, soon after they left the land of the Pharaoh, they wandered about aimlessly in the desert until they reached the shore of the Red Sea. When Pharaoh decided to send his armies to pursue them, the Hebrews ended up being stuck between the advancing soldiers and the sea with nowhere to go. In great fright they cried out to Yahweh, the God of the Hebrews and complained to Moses: "Were there no burial places in Egypt that you had to bring us out here to die in the desert? Why did you do this to us? Why did you bring us out of Egypt? Did we not tell you this in Egypt, when we said, 'Leave us alone. Let us serve the Egyptians?' Far better for us to be the slaves of the Egyptians than to die in the desert" (Exodus, 14: 11–12). To the Hebrews who are here assuming the role of Arjuna, Moses, being comparable to Kṛṣṇa, answers: "Fear not! Stand your ground, and you will see the victory the LORD will win for you today. These Egyptians whom you see today you will never see again. The LORD himself will fight for you; you only have to keep still" (Exodus, 14: 13–14).

The rest of the story is well-known. Yahweh told the Hebrews to stop crying and ordered them to move forward. Moses was also ordered to lift up his staff and outstretch his arm over the

sea. The sea then split in two allowing the Hebrews to cross it on dry land. It remained open long enough for all the Hebrews to safely reach the other shore. At this point, Yahweh ordered Moses to stretch out again his arm and the sea flowed back to its normal depth to cover "the chariots and the charioteers of Pharaoh's whole army which had followed the Israelites into the sea. Not a single one of them escaped" (Exodus, 14: 28). The Hebrews were finally freed, they were, so to speak, reborn as a nation as this story relates one of their founding events and is retold every year during the feast of the Passover as a way to remember where they come from and to where they, as an entire nation, are heading or what they are aspiring to.

Considering the two stories or myths, we may be tempted in retaining only their common element which is here the principle of inhibition of action as a precursor to the experience of creativity while discarding the narratives that embody that principle. This is what we would do if we were to rely only on a hermeneutics of disengagement. However, the two myths are meant to produce different results. In the case of the story of Arjuna, it is related to an individual experience of transformation while, in the case of the Hebrews, we are dealing with the founding event of a nation. In order for the knowledge extracted from a hermeneutics of disengagement to reveal the fruits for which an interpreted myth was conceived of in the first place, it needs to be coupled with a hermeneutics of engagement which consists essentially in accepting the reality of that myth at its face value and not as a symbolic manifestation of an abstract principle. The latter is, however, not forgotten and it is precisely its juxtaposition with the realities of the myth that activates the process of transformation. One sign that this process is active is when believers seek to know more about the details of a myth, when commentaries about those details are being generated, etc. Such an interest in the realities of a myth is what is meant by a transformative hermeneutics of disengagement.

The next step in our exploration of a transformative hermeneutics of disengagement could be to see how the

reconciliation between the two hermeneutics taken individually plays itself out in specific cases, whether individual or social. For example, does an awareness of a universal principle, as revealed by a hermeneutics of disengagement, make sure that a myth always remains fruitful or that the believers are never using a myth for a purpose for which it was not created? Like a fire that burns when we are too close and get cold, when too far, how does the dynamic of reconciliation between a hermeneutics of engagement and that of disengagement maintain us at the right distance?

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"A Study of Web Credibility of Sanskrit University Websites in India"

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Abstract

The growth of the Internet and the World Wide Web in the present era has a great impact on almost every human activity and education owing to the information component attached to this profession. The paper deals with 16 homepages of Sanskrit University in India. The homepages of these universities have been analyzed using selected criteria like URL Extensions, Contact Details, Authority Details, Content coverage and status links on the Home page, Activities, User support Links, Information about the Library and e- services provided by university libraries.

Keywords

Sanskrit Universities in India, Internet terminology**,** Web Credibility

Introduction

Today library operations are of an entirely different form. There has been a lot of difference in what has been experienced in the past and we thus expect a tremendous change in the future too. These changes may affect almost all the fields of Library Management. The latest invention in a communication system is a network of networks. Internet information retrieval is possible easily and speedily by using internet in the libraries. Information technology has an important role in Library Management. The explosive growth of the Internet and the World Wide Web in recent years has had an impact on the information professional. It has registered a sea change in the information-seeking approach as well as the mode of dissemination of information. The www has

now become one of the main sources of information that is processed, transmitted, stored, retrieved and disseminated at good speed and convenience. The current study has been made to analyze the websites of Sanskrit University in India taking into following criteria such as URL Extensions, Contact Details, Authority Details, Content coverage and status link on the Home page, Activities, User support Links, Information about Library and e- services provided by university library etc.

Sanskrit Universities in India

The Government of India and the University Grants Commission have played a vital role in the establishment of Sanskrit Universities in India. Currently, there are 18 Sanskrit Universities all over India. 14 State Universities, 03 Central University and 01 Deemed University established by various state governments such as Bihar, Maharashtra, Madhya Pradesh, Rajasthan, Uttar Pradesh, Gujarat, Orissa, Kerala Assam, Karnataka, Andhra Pradesh ,Delhi and Uttarakhand.

Sr. no.	Name, place	Year Est.	State	Type
1	Sampurnanand Sanskrit University (former Government Sanskrit College)	1791	Uttar Pradesh	University
2	Poona Sanskrit College (Deccan College)	1821	Maharashtra	Deemed University
3	The Sanskrit College and University	1824	West Bengal	University
4	Kameshwar Singh Darbhanga Sanskrit University	1961	Bihar	University
5	National Sanskrit University	1962	Andhra Pradesh	Central University

6	Shri Lal Bahadur Shastri National Sanskrit University	1962	Delhi	Central University
7	Central Sanskrit University	1970	Delhi	Central University
8	ShriJagannath Sanskrit University	1981	Odisha	University
9	SreeSankaracharya University of Sanskrit, Kalady	1993	Kerala	University
10	KavikulaguruKalidas Sanskrit University,Ramtek	1997	Maharashtra	University
11	JagadguruRamanand acharya Rajasthan Sanskrit University	2001	Rajasthan	University
12	Uttarakhand Sanskrit University	2005	Uttarakhand	University
13	Shree Somnath Sanskrit University, Veraval	2005	Gujarat	University
14	Sri Venkateswara Vedic University,Tirumala	2006	Andhra Pradesh	University
15	Maharshi Panini Sanskrit Evam Vedic Vishwavidyalaya	2008	Madhya Pradesh	University
16	Karnataka Samskrit University	2011	Karnataka	University
17	Kumar Bhaskar Varma Sanskrit and Ancient Studies University	2011	Assam	University
18	Maharishi Balmiki Sanskrit University	2018	Haryana	University

*Row data is collected throughhttps://en.wikipedia.org/wiki/List_of_Sanskrit_universities_in_India from 01October 2020

Internet terminology

The Internet is populated by two types of computer programs such as servers and clients. The important terms related to the internet are described below:

Home page – the main page of a website is called the homepage. This is the first page which appears when we open a website.

Hyperlink- A Webpage has many things such as links to a topic which may be on the same page or on an entirely different document these are called a hyperlink.

URL- the Uniform Resource Locator is the address of a webpage. It is unique for each webpage.

Web Page- Webpage is a page on the internet which contains information in the form of text, graphics, and audio video. It has links to other web pages. It has its web address.

Website- a Website is a collection of web pages containing information that is related.

World wide web- World Wide Web is a collection of various websites. It is a large system of servers which offers all kinds of information on the net. The World Wide Web was invented by Sir Tim Berners-Lee in 1989. (Arora, 2018)

Web Credibility

According to B. J. Fogg, "Web credibility id about making your website in such a way that it comes across as trustworthy and knowledgeable." (Jayasundari and Jayshankar, 2014)

Review of Literature

Hirwade's (2006) book "Websites of Indian Universities: An Evaluation" is based on a PhD. Research work in Library and Information Science.InThis study273 Indian Universities were selected and evaluated by using selected criteria like the structure

of content, Authority, updating, number of hyperlinks and graphics, animations and images on the library pages and their impact on the speed of downloading.

Lihitkar's (2008) paper deals with 11 home pages of a library consortium in India. The webpages are studied by using selected criteria like contact details, content coverage and e-journal links on the home pages.

Ramesh Babu; Jeyshankar and NageshwaraRao (2010) examined the Webometrics factors of Central University in India. This study covered 40 central University websites in India and observed domain names, the number of webpages and link pages and calculates the different web impact factors for central universities in India.

Jayasundari and Jayshankar (2014) conducted the present research to check the credibility of IIMs websites as well as library webpages in India. This study covers 13 IIMs in India and all have their website available on the Internet, but 9 IIMs are a separate link from the library's webpage on the website. This article focuses on guidelines for web credibility.

Vijayakumar (2014) made a Webometrics study of the 19 universities established in Sri Lanka. This study focused type of domain names, links, self-links and ranking of Sri Lankan universities based on the web impact factors.

Scope of the Study

This study covers all the Sanskrit Universities established in India. 18 Sanskrit Universities have been established in different states in India. All have their website launched in the WWW, but two Sanskrit University websites are not working properly and 14 have a separate link for a library web page on their website. So this study has examined the websites of 16 Sanskrit Universities in India.

Objectives of the Study

The study is carried out in the view of following objectives

*To find out of Sanskrit Universities website on the Web

*To identify the domain of Sanskrit Universities in India.
*To collect the data regarding the structure and content of the homepages of Sanskrit Universities.
*To analyze the library webpages of Sanskrit Universities in India.

Methodology of the Study

The research method used in this study is a survey method. The data collection method extensively makes use of detailed worksheets prepared for the contents in the home pages of Sanskrit Universities in India like URL extensions, information about library and providing e-services of the university library etc. The collected data is analyzed with statistical tables and finally interpretation of data is done.

Data Analysis and Interpretation

Table no. 01

Classification of Sanskrit University by Year of Establishment

Sr.no	Period of Establishment	No of University	Percent age
01	Before Independence	03	17
02	Between 1948 to 1957	00	00
03	Between 1958 to 1967	03	17
04	Between 1968 to 1977	01	5.55
05	Between 1978 to 1987	01	5.55
06	Between 1988 to 1997	02	11
07	Between 1998 to 2004	01	5.55
08	Between 2005 to 2009	04	22
09	After 2010	03	17
Total		18	100

Table No. 1 shows that Sanskrit University had started before independence in India from the year 1791 onwards and most of the Universities have been started between 1958 and 2010

in India. The most prestigious Universities have started between 2005 to 2009

Table no. 02

Distribution of Sanskrit Universities of India by State

Sr.no	**Name of the State**	**No of University**	**Percentage**
01	Uttar Pradesh	01	5.55
02	Maharashtra	02	11
03	West Bengal	01	5.55
04	Bihar	01	5.55
05	Andhra Pradesh	02	11
06	Delhi	02	11
07	Odisha	01	5.55
08	Kerala	01	5.55
09	Rajasthan	01	5.55
10	Uttarakhand	01	5.55
11	Gujarat	01	5.55
12	Madhya Pradesh	01	5.55
13	Karnataka	01	5.55
14	Assam	01	5.55
15	Haryana	01	5.55
Total		18	100

It is observed from table 2 that 18 Sanskrit Universities have been established in 15 states. The highest (2) Universities have been established in Maharashtra, Andhra Pradesh and Delhi states India.

Table no. 03

Classification of Sanskrit University by URL Extensions

Sr.no	**Name of the State**	**No of University**	**Percentage**
01	.ac.in	13	72
02	.org	01	5.55
03	.nic.in	02	11
04	.edu.in	01	5.55
05	.ac	01	5.55
Total		18	100

Table no 3 shows the classification of Sanskrit University websites by their URL extensions. It shows that 72 % of the Sanskrit Universities have been using .ac.in as URL extension, 11% Sanskrit University websites by their URL extensions using .nic.in and only 5.55% Sanskrit Universities using .org, .edu.in and .ac. The majority of the Sanskrit Universities websites are using the same URL .ac.in

Table no. 04
Criteria for Contact Details of Sanskrit University

Sr.no	Contact Details	No of University n=16	Percentage
01	Separate Link	15	94
02	Postal Address	14	87.5
03	Phone No.	15	94
04	Fax	09	56
05	Email	13	81
06	How to reach (With Google Map)	09	56
07	Contact Details not given	01	06

- The home pages of Sanskrit University should include all the possible contact details on the home page. These details include a separate link, postal address, phone no, fax no, e-mail and How to reach with Google Maps. The observation has been reported in above Table no. 4. It is found that the Home Pages cover the contact details in three ways-
- Providing Separate Link on Home Page
- Providing contact details in Footer region on Home Page
- Many Websites are providing both the above ways of contact details.

Table No. 04 shows that contact details are on the home page. Out of 16 Sanskrit universities, 94% have separate links for contact details, 56% provide how to reach a link with Google maps and fax, and only 6% do not mention contact details on their home page.

Table no. 05

Criteria for Authority Details of Sanskrit University

Sr.no	Authority Details	No of University n=16	Percentage
01	Copyright	12	75
02	Statement	02	12.5
03	Mandatory Disclosure	00	00
04	Disclaimer	01	6.25
05	Not Mentation of Authority Details	01	5.25

Table no.05 shows Authority Detail information on the home page is on a site. The majority of 75% of the websites have given copyright, 12.5% and 6.25 % Sanskrit Universities websites have provided Statement and Disclaimer details on their websites and 5% websites do not have any information about Authority Details on their websites.

Table no. 06

Analysis of Content coverage and status link on Home page of Sanskrit University

Sr.no	Content coverage	No of University n=16	Percentage
01	About us	16	100
02	Academics	12	75
03	Administration	16	100
04	Admission	12	75
05	Academic Calendar	08	50
06	Departments	13	81

07	Examination	14	87.5
08	Faculty	16	100
09	Library	15	94
10	Publication	11	69
11	Project	5	31

Table no.6 provides data content coverage information on the home page of Sanskrit Universities in India. All 100% of Universities have given ‘about us, administration and Faculty information’ on their home page. 94% of websites have been provided with Library page links; 87% and 81% of websites have been provided with department and examination links; 75% of Universities provided academics and admissions; Publication information links are provided on 69% of Universities' websites; 50% websites have provided Academic Calendar links in their home pages and only 31% Sanskrit Universities have been provided in Project links in their home pages

Table no. 07

Criteria for Activities of Sanskrit University

Sr.no	**Activities**	**No of University n=16**	**Percentage**
01	Events	09	56
02	News Flash	13	81
03	News Letter	05	31
04	Photo Gallery	15	94
05	Placement	3	19
06	Conference and Seminars	4	25

Table no. 07 shows that activities such as 94% majority of websites have provided Photo galleries on their home pages. 81% of Sanskrit Universities provided News Flash; 56% of websites provided Events including past and current events; 31% of Sanskrit Universities created News Letter on their home page; 19% of

websites have Placement services links and only 25% Sanskrit Universities websites have provided conference and seminars information in the homepage of their Website.

Table no. 08
Criteria for User support Links of Sanskrit University

Sr.no	User support Links	No of University n=16	Percentage
01	Link to other website	10	62.5
02	Link to search Engine	2	12.5
03	Link to other Sanskrit University	1	6.25
04	Exam result	14	87.5
05	User Login	4	25
06	Feedback	2	12.5
07	Social Media Link	7	44

Table no.08 shows that 87 % of the Sanskrit Universities in India had provided link to exam result; 62.5% of websites have provided link to other websites; 42% websites provided social media link; 25% websites have provided link to user log in; only 12.5% websites are provided link to search engine and feedback; and Link to other Sanskrit University have been provided by least number at 6% Sanskrit Universities in websites India.

Library Web Pages of Sanskrit University

The Library is the heart of any Educational Institute. So the library information must be included in the entire Sanskrit University website. The library information covered by Sanskrit University websites has been observed carefully in this study. The details of library web pages are tabulated in table No. 6. It has been found that 15 Sanskrit Universities' websites have provided separate library web pages and some Universities have information

about libraries provide some other links like facilities and student's support.

Table no. 09

Criteria for Information about Library of Sanskrit University

Sr.no	Information about Library	No of University n=15	Percentage
01	About Library	14	93
02	Library Working Hours details	3	20
03	Library Photograph	4	27
04	Library Staff	6	40
05	Rules and Regulations	6	40
06	Contact Information about Library	4	27
07	Not Mentation of above Information about Library	1	06

Table No. 9 shows that information about the library .14 (93%) libraries provided information about a Library. 27% of web pages have provided Library photographs, contact information about the library, library rules and regulations and staff information has been provided by 40% of library webpages. Only 20 % of library webpages provided information on library working hours.

Table no. 10

Criteria for Information about Library Collection of Sanskrit University

Sr.no	About Library Collection	No of University n=15	Percentage
01	Information Library Collection	10	67
02	Audio Video Reading Material	3	20

03	Information about E- Resources	7	47
04	Information about digitized resources	4	27
05	New Arrivals	3	20

According to Table No. 10, 67% of Sanskrit university websites linked to provide information about library collections; 47% have provided information about e-resources such as e-journals, e-books, and e-databases services; 27% have provided information about digitized resources; and at least 20% of websites have provided Audio /Video Reading Material and New Arrivals information.

Table no. 11

Criteria for Information Library E- Services of Sanskrit University

Sr.no	**E- Services**	**No of University n=15**	**Percentage**
01	Institutional Repository	02	13
02	E- Resources	04	27
03	E- Journal Consortium	03	20
04	E- Journal	03	20
05	Online Access/ Services	04	27
06	E-Content	03	20
07	External Knowledge Repository Link	04	27
08	Open Access Resources	02	13
09	Online Catalogue	03	20

According to Table No. 11, 27% of Sanskrit University websites with library home page links have E-Resources, Online Access services, and External Knowledge Repository link services; 20% of library pages have E-Journal Consortium, E-Journal, E-Content, and Online Catalogue services; and at least 13% of library

pages have Institutional Repository and open access resources services on their websites.

Finding and Conclusion

- The Study of the Websites revealed that majority of Sanskrit universities are using the same URL like ".ac.in" (72%) followed by ".nic.in" (11%).
- 100% of Sanskrit Universities are on the web, but 11% websites are not working properly.
- 94% of Sanskrit Universities' websites have been provided with separate library web pages or some Universities have on information about libraries under some other links like facilities and student support.
- E-services such as E-Resources, Online Access services, and External Knowledge Repository link services are available on 27% of Sanskrit University Websites with library home page links.
- 13% Library pages have provided Institutional Repository and open access resources services on their Websites.
- 25% of Websites have provided links to users' log in on their Websites.
- 12.5% of Websites have provided links to search feedback on their Websites.

Suggestions

The Home Page of any Websites plays a vital role of processing, transmitting, storing and retrieving information, therefore this page needs to be attractive and properly designed with student oriented or supported links in the Websites.

- Online Catalogue link must be provided on the home page or library page.
- Log in and feedbacks are most important so they should be linked on home page.
- Library plays an important role in every Educational Institution. Hence the design of Website should be

systematically developed with Library homepage or link properly.

Conclusion

The www has now become one of the main sources of information processed, transmitted, stored, retrieved and disseminated at good speed and user's convenience. Out of the 16 Sanskrit Universities, 15 Sanskrit Universities websites have provided information about library pages. 27% of Sanskrit Universities' websites have library home page links providing the e-services likes to E-Resources, Online Access services and External Knowledge Repository services. Only 4 Sanskrit Universities Websites have provided links to user login and only 2 websites have provided links to feedback.

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- https://en.wikipedia.org/wiki/List_of_Sanskrit_universities_in_India Accessed on 01October 2020

APPENDIX: A List of Sanskrit Universities India and Its URL

Sr.no.	Name, place	URL
1	Sampurnanand Sanskrit University(former Government Sanskrit College)	http://ssvv.ac.in
2	Poona Sanskrit College(Deccan College)	https://dcpune.ac.in
3	The Sanskrit College and University	http://sansuniv.ac.in
4	Kameshwar Singh Darbhanga Sanskrit University	https://www.ksdsu.edu.in
5	National Sanskrit University	http://nsktu.ac.in
6	ShriLalBahadurShastri National Sanskrit University	https://www.slbsrsv.ac.in
7	Central Sanskrit University	http://sanskrit.nic.in
8	ShriJagannath Sanskrit University	http://sjsv.nic.in
9	SreeSankaracharya University of Sanskrit, Kalady	https://ssus.ac.in
10	KavikulaguruKalidas Sanskrit University,Ramtek	http://kksanskrituni.digitaluniversity.ac
11	JagadguruRamanandacharya Rajasthan Sanskrit University	http://www.jrrsanskrituniversity.ac.in

12	Uttarakhand Sanskrit University	http://usvv.ac.in
13	Shree Somnath Sanskrit University, Veraval	https://sssu.ac.in
14	Sri Venkateswara Vedic University,Tirumala	http://www.svvedicuniversity.ac.in
15	Maharshi Panini Sanskrit Evam Vedic Vishwavidyalaya	http://mpsvvujjain.org
16	Karnataka Samskrit University	http://ksu.ac.in
17	Kumar BhaskarVarma Sanskrit and Ancient Studies University	http://www.kbvsasun.ac.in
18	Maharishi Balmiki Sanskrit University	http://mvsu.ac.in/#

*Row data is collected throughhttps://en.wikipedia.org/wiki/List_of_Sanskrit_universities_in_India from 01October 2020

Forms of Viṣṇu in Udayagiri and Eran (Madhya Pradesh): An Art-Epigraphic Study from 5th to 6th century CE

Aparajita Bhattacharya

Abstract

Adopting a methodology of visual history two temple complexes of the Indian state of Madhya Pradesh are taken up for comparative art-iconographical study of the forms Viṣṇu unfolding on ground. Udayagiri is a rock-cut cave temple site located in the dynamic multi-faith ambience of the Bhāgavata, Buddhist and Jain cultural orbit of ancient city of Vidiśā. Eran in the Sagar district of Madhya Pradesh is known for its magnificent pillars, ruins of structural temples and colossal images of Viṣṇu in his monumental avatāras. These two contemporary sites manifest an overwhelming presence of Vaiṣṇava devotionalism and sustained patronage from elite and laity which makes them an interesting case study in comparative frame to understand important formations of iconographic conventions. Both the sites are rich in epigraphic material and were geo-politically part of the 'Gupta' empire of ancient India. How far they were influenced by the royal patronage if any forms an important parameter of study based on field survey of sites focusing particularly on images of Viṣṇu. The time frame of this essay is from 4th to 6th centuries CE

Key words: avatāra, inscription, iconography, temple, patronage, vaiṣṇavism.

Introduction

The emergence of temples, however modest they seem in their initial stage of development, nevertheless implies an urge for public religiosity. At a temple the god manifests before the devotee in iconic form and the devotee can serve the deity with appropriate rituals and offerings. The temple god in turn responds by bestowing divine blessings, merit and wish fulfilment to a sincere

follower. Before going into the aspect of religiosity and how a temple stands as the manifestation of that urge for communication with the divine one need to find a definition of temple. Simply speaking a temple is the house of god, the Sanskrit synonym being *devāyātana*. From the 2nd century BCE onwards small modest shrines are known of Buddhist, Jain and Brahmanical faiths where divine icons or relics were worshipped. Different art historical studies have established that architectural idioms were shared irrespective of belief systems. Therefore, temple as a structure was not new in the 4th century C.E. However, in spite of epigraphic references no such architecture has survived from before 4th century C.E. This has probably to do with the structures being created from perishable materials like wood. This paper attempts to focus on two archaeological sites to understand ritual transformations, architectural innovations and iconographic developments of Vaiṣṇavism between 4th to 6th centuries CE which in a way set a convention for the subsequent times.

The period of 4th -6th centuries CE saw the beginning of flat roofed shrines which gradually acquires complexity in terms of stylistic details as well iconographic programme. While some new centres of religious significance came up during this time some already known sites acquire a new religious connotation and validity adding new dimension to their existence as a sacred place. On a comparative scale sites of Udayagiri and Eran demonstrate certain similarities and distinctiveness. The sites located in the same historical- cultural landscape of Vidiśā nurtured by the multi-faith traditions of Buddhism and Bhāgavatism. From 4th -5th centuries CE Varāha cult is becoming quite prolific in the region illustrating the formation of a common artistic idiom. Udayagiri and Eran are both commonly classified as 'Gupta' sites of Central India. Although archaeological findings have proved beyond doubt their much broader time line displaying pre-Gupta antecedents and post-Gupta continuity.

The Rock-cut Cave Shrines and the Avatāras of Viṣṇu at Udayagiri: Myths and Manifestations

Udayagiri has attracted art historical attention because of layered iconography of two monumental panels of Śeṣaśayi Viṣṇu (Cave no 13) and Varāha (Cave no 5). Although there are no inscriptions attached to these compositions it is generally supposed that they are more or less contemporary to the Gupta Era 82 (CE 401-02) inscription of Cave 6. The sacred complex of Eran consists of multiple temple ruins, monolithic pillar with *Cākra* and Garuda emblem, and a zoomorphic (animal) representation of Viṣṇu as Varāha (Boar) along with anthropomorphic representations of Varāha and Narsiṃha incarnations of Viṣṇu.

The grand panel of Śeṣaśayi Viṣṇu from Udayagiri portrays a lithic scene of Viṣṇu sleeping on the coils of serpent Śeṣanāga, accompanied by Tāmāsi, goddess of darkness, Brāhma, the creator seated and Garuḍa, the vehicle of Viṣṇu. Interestingly Garuḍa is also a royal emblem in the coins of the imperial Guptas. Some scholars have found a textual reference of the visual depiction in the *Devīmāhātmya* section of *Mārkaṇḍeya Purāṇa* (6th Century CE) with the exception of Garuḍa who was not mentioned in the text. Viṣṇu's attributes like gadā (club), cakra (discus) and saṅkha (conch) are personified as Gadādevī, Cakrapuruṣa and Śārṅgastri (personification of Viṣṇu's bow). The sleeping lord (Śeṣaśayi) will rise from sleep to kill the demons Madhu and Kaiṭaba.[1] On the contrary some are of the opinion that literary narratives should not be followed blindly in order to indulge in an iconographic analysis of an image as variations are quite frequent.[2] The trend of personification of Viṣṇu's weapons and assigning them to titular deities like Gadādevī, Cakrapuruṣa and Saṅkhapuruṣa is a distinct trait of the iconography of Viṣṇu from 5th century CE onwards

with considerable popularity.[3] Following the description of *Viṣṇudhārmoṭṭarapurāṇa* and ethnographical observation, the role of Udayagiri as an astronomical observatory is been highlighted by Michael Willis.

The Nārāyaṇa panel (Śeṣaśayi) in its intricate composition and positioning is infused with symbolic meaning. A particular ritualistic purpose of the same can be surmised from contemporary epigraphic sources.[4] In fact the possibility of the political allegory imbibed in the kneeling figure of the Nārāyaṇa panel which might represent the Gupta emperor Candragupta II performing a ritual function has also been suggested by scholars.[5] That the two representations of a similar figure in the Varāha and the Śeṣaśayai Viṣṇu panel without bearing any iconographic connection with the main image might have portrayed the Gupta king Candragupta II was suggested by James Harle which was further reinforced and explained by Willis.[6] It is a remarkable coincidence that Candragupta II happens to be the first Gupta ruler to proclaim the epithet of *Paramabhāgavata*. However inscriptions of Udayagiri depict a picture of religious toleration and cultural syncretism.[7] Cave 7 of Udayagiri was excavated as a shrine dedicated to Saṁbhu (Śiva) by a patron called Virasena who came here from the metropolis of Patāliputra accompanied by his king.[8] Though undated, the inscription of Cave 7 is almost unanimously placed in the same time bracket of Cave 6 inscription of a vassal of Candragupta II belonging from the erstwhile non-monarchical

group of the 'Sanakāṇikas'.[9] The sectarian affiliation of Udayagiri Cave 6 is problematic in the absence of the original image at the sanctum but the iconography of the outer facade of the cave with Mahiṣāsuramardinī and Ganeśa panels strongly suggest Śiva worship. The purpose of the two Viṣṇu images on the door of the shrine accompanied by door guardians was that of subsidiary nature.[10]

Undoubtedly the monumental panels with definite religious connotation and political allegory are Vaiṣṇava in Udayagiri. But it will be a blatant generalization if on the basis of that overwhelming Vaiṣṇava presence an attempt is made to designate the site as Vaiṣṇava. In fact, an in-depth survey of Udayagiri compels to rethink certain clichéd parameters of conceptualization. Udayagiri represents a shared sacred domain of different faiths like Buddhism, Jainism and various sects within Hinduism in a single site where early Vaiṣṇavism was accorded a vital presence.

The positioning of the Nārāyaṇa and the Narasiṃha images in adjacent, the location of Cave 7 at the eastern mouth of the passage at Udayagiri are not haphazard placements. They were carefully stationed at strategic junctures to bestow upon them cosmological and astronomical significance. If the icons are discussed separately they do not convey the meaning that they are supposed to as a part of an integrated and interrelated complex of both ritual and visual meanings. However, one curious specimen which seemed to have escaped the required attention is a gigantic rock with high relief curving resembling the Narsiṃha (anthropomorphic Man-lion) form of Viṣṇu. The rock locally known as Narsiṃha rock (śila) in its present position is quite removed from the concentration of the Vaiṣṇava images along the central passage of Udayagiri. The question is to contextualize the image in the overall Vaiṣṇava pantheon at the site and further research is awaited.

The outer wall of Cave 5 with a colossal *Varāha* image, symbolizes a gradual progression from the *Nārāyaṇa* panel a "theological starting point for the iconographic programme at Udayagiri".[11] This Varāha panel is the best documented and widely discussed relief both in terms of the development of the Vaiṣṇava iconography and its allegorical representation of the political aspirations of the imperial Guptas. The relief depicts an anthropomorphic Varāha, the boar incarnation of Viṣṇu, rescuing the Earth Goddess (Bhūdevī/Pṛthvī) from engulfing Ocean. Varāha lifts Bhūdevī on his massive shoulder, his foot subduing a man-serpent who folds his hands in submission and adoration, probably an allegory of Samudragupta's conquest of the local Nāga rulers controlling the region, while gods and sages surround the Varāha.
Unlike the Kuṣaṇa rulers who directly assumed divine status by tracing a lineage from the divinity, Guptas adopted 'lithic' allegory. The Varāha panel of Udayagiri is a case in point of fusing temporal authority of royalty with cosmic events and ritual symbolism. The Varāha cult appears to be a clear favourite in this scheme of conveying multiple meanings and acts as a symbolic metaphor for royal vigour.[12] Joanna Williams suggests that the Varāha cult and related iconography was moulded by pragmatic, worldly preferences more than religious or mythological provisions.[13] Frederick Asher opines that the association of royal endowments with this cult represents the "panegyric extolling the valour of the king more than his virtue and piety."[14] A symbolical connection is evident between the wheel of Viṣṇu and the Buddhist concept of wheel of law (dhārma cakra), signifying righteousness. Inspired from Buddhist philosophy Cakra adopted in the Brahmanical context implies the concept of *Cakravārtin*, the ideal

universal ruler.[15] Some scholars find an assertion of the political geography of the imperial Guptas represented by the personified portrayal of the river goddess Gaṅgā and Yamunā in the Varāha panel.[16]

The imperial Guptas who projected themselves as supreme devotees of lord Viṣṇu in their coins and inscriptions may have tried to visually assert the same kind of relationship between the king and the deity. The placement of the image should be considered in order to visualize its iconographic importance. It is carved into a shallow niche and protected by an overhang, but is otherwise open to the outside, where there was originally a water tank.[17] This association of water imparts a symbolic aspect to the deity as the Varāha is rising out of the cosmic water also implying the "unction fluid of the royal consecration or *rājasuya.*[18] Following the duties of a true *Cakravārtin*, the ruler is represented as a supreme devotee discharging ritualistic duties as a *yajamāna* of the Vedic mould and simultaneously as first believer in the community of the faithful.

The Monumental Vaiṣṇava Complex at Eran: An Analysis of Images and Inscriptions Among the Vaiṣṇava antiquities of Eran, the free standing *in -situ* Narsiṃha image of early or mid-5th CE is held as the earliest sculptural specimen of the complex. Sir Alexander Cunningham thought it to be originally installed in the ruined temple of the north east corner of the site. This temple believed to be the earliest structural construction in the complex dedicated to the worship of this deity.[19] Although the stylistic treatment bears similarity with Udayagiri a later date has been attributed by James Harle on the basis of the smoothness in the execution of certain physical features showing "considerable advance on the earliest free standing image of Viṣṇu in the man-

lion incarnation to have survived".[20] From the surviving fragments of it is inferred that the pillars and plans of this temple had resembled that of the other 5th century structural temples of Sāñchī, Udayagiri and Tigawa.[21] It is noteworthy that from Gupta period onwards a definite trend is visible of dedicating shrines to this incarnation of Viṣṇu as cult images of *Narsiṃha* are found in structural Gupta temples of Eran and Tigawa.

In this context reference to a Narasiṃha image from Nachnā is to be taken note of, where the depiction of the myth of the assumption of such a form by Viṣṇu in order to destroy the demon Hiraṇyankaśipu is shown. The influx of this particular representation of Viṣṇu from quite a few 5th-6th century sites may be indicative of the development and crystallization of the complex myth of *Narsiṃhaavatāra* gradually emerging in the narrative compilation of the Purāṇas. The Narsiṃha images indicate the gradual evolution and the unfolding of the elements of Vaiṣṇava bhākti in a formative stage prior to the introduction of Praḥlāda in textual or visual narrative.

The monolithic pillar standing at the site has been referred as *dhvājastaṃbha* or flag staff of lord Janārdana by an inscription. Though Janārdana is a name of lord Viṣṇu, the iconographic texts are silent regarding the different attributes of this particular representation of the deity.[22] The inscription is dated in the Gupta Era 165 (CE 484-485) mentions the reigning monarch as Budhagupta.[23]The mounting emblem of Cakra or wheel along with two faced Garuḍa image connote not only religious symbolism but a political allegory invoking the vision of the universal righteous king- the Cakravartin.[24] In 5th -6th Centuries CE personification of

Chakra in the form of Cakrapuruṣa crystallised as an iconographic convention in Eran and Pawaya.[25]

The zoomorphic representation of Viṣṇu in his Varāha incarnation at Eran contains an eight-line inscription. The inscription denotes the construction of a temple dedicated to lord Nārāyaṇa (Viṣṇu) depicting the deity's Varāha incarnation by Dhanyaviṣṇu, younger brother of maharaja Mātṛviṣṇu in the first regnal year of the Huṇa ruler "*Mahārājadhirāja Tormana*".[26] In the inscription on the *Budhagupta* Pillar at Eran these two brothers were mentioned as the donors of the *dhvājastaṃbha.* This change of allegiance of Dhanyaviṣṇu from the Guptas to the Huna ruler Tormana is a proof of the penetration of the Huṇa power in Central India and the sign of the setting off the imperial Guptas. Huṇas who were known to have patronized Saivism adopted a somewhat tolerant attitude to other sects as in Eran donation was made to a Vaiṣṇava monument in the reign of Huṇa ruler Tormana.[27] The Huṇa rule over the eastern Malwa is not a temporary affair and it continued for a considerable period. The findings of silver and copper coins of Tormana's son Mihirakula along with his Gwalior inscription of the year C.530 CE further supports this assumption of the substantial Huṇa domination over the region. Although this inscription is not dated it is certainly later than that of the Viṣṇu pillar at the site and therefore of a late 5th to early 6th century CE development.[28]

This particular form has been designated as *Adivarāha* or *Yajñavarāha*. The body of the Boar is almost entirely covered by miniature figures whereas upon the protruding tip of the Boar's tongue stands a female figure identified as *Bhūdevī* or the earth goddess also depicted on the statue of the anthropomorphic Varāha from Eran. The positioning of the Earth goddess in this image and

that of the anthropomorphic boar is quite similar in style and execution with the Varāha of Cave 5 of Udayagiri. This is a curious example of the representation of Varāha incarnation entirely in the animal form and probably the first of its genre.[29] Michael Willis makes a point on the textual reference of *Viṣṇupurāṇa* stressing that Nārāyaṇa was the 'theological starting point' for the iconographic programme at Udayagiri where *Varāha* is projected as the refuge of the world. Curiously enough this textual position seems to find its echo in the prevalent mode of the visual manifestation of the Vaiṣṇava theology in the 5th century CE at Eran.[30] Sir Alexander Cunningham in his survey report speaks highly about an anthropomorphic Viṣṇu-Varāha sculpture which he Cunningham saw in the house of a local Brahman been worshipped as his family deity or *Kulādevāta*. The statue was later acquired and preserved by the Sagar University Museum. A short inscription of two lines viz, '*Śri Maheśvāradattasya Varāha-dattasya*" is inscribed on it which probably denotes a joint gift of this statue. It is implicit that such colossal images involved a considerable degree of artistic excellence along with the existence of a patronage instrumental for their creation.

Other than the shrines dedicated to the incarnations of Viṣṇu, Eran has a shrine of a four-armed Viṣṇu. The remains of this temple show a similarity with the flat roofed varieties of Tigawa and Sāñchī temple No 17, although this temple from Eran is quite elaborate in size. It is inescapable to notice the much well-preserved structure of this temple particularly its richly decorated doorway in comparison with other structures of Eran. The shrine demonstrates a sunken floor design which according to some scholars was a deliberate one for installing a gigantic image which still stands *in situ*.[31] Cunningham suggests, that the temple as we

see today was not built at a time and that the doorway and the portico were the later additions to the pre-existing shrine which was for some reason left unfinished or deteriorated later. The temples of Eran are assigned a late 5th century CE date on the basis of the pillar inscription of CE 485. Cunningham attempted to conceptualize the chronological arrangement of temples from the manifestation of river goddesses on either side of the entrance gateway, where a projection at the top denotes an earlier date comparing to those placed at the bottom of the door frame.[32] But art historians like S.K. Saraswati had emphasized the need to be cautious in applying such generalized framework in determining the chronology of any temple, as its futility can be easily glanced in the case of the *Daśavatāra* temple at Deogarh.[33]

Conclusion

Why the Varāha incarnation of Viṣṇu was chosen above other as the subject of monumental sculptures is a question which explains suitability of the Varāha myth in the intricate framework to project royal prowess. In fact, water forms an intrinsic part in the overall iconographic framework of the Varāha panel at Udayagiri. This kind of water management mechanism to accentuate the Varāha iconography is not visible at the site of Eran in spite of Eran being a completely Vaiṣṇava site unlike Udayagiri, where other faiths are also represented if not in the same magnitude. Vaiṣṇavism continued to assert its presence in Udayagiri up until 11th century CE when Cave 19 receives a donation from a devotee who takes pride in mediating at the feet of lord Viṣṇu. [34] Whereas from apparent perspective such claims seem like a standard expression of devotion, the political undertone of it is amply demonstrated by inscriptions of the feudatory rulers

who acknowledged Gupta suzerainty in different parts of Central India.

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Figures

Udayagiri Varāha, 5th century CE

Eran Zoomorphic Varāha, 6th century CE

Śeṣaśayi Nārāyaṇa, Cave 13, Udayagiri, 5th century CE

Narsiṃha, Udayagiri, early 5th Century CE

Narasiṃha at Eran, 5th century CE

पाश्चात्यं तर्कशास्त्रम् –
A Handbook on western logic

श्रीनिवासवरखेडिनः

पुरोवाक्

यथा मेलनं विना नदीतटौ समान्तरौ तिष्ठतः, तथैव पाश्चात्यतर्कशास्त्रं प्राचीतर्कशास्त्रं (न्यायशास्त्रमिति वा) च मिथो न मिलतः। उभौ स्वीयेन स्वीयेन मार्गेण एव ज्ञानं प्रति गच्छन्तौ आस्ताम् । सम्प्रति पाश्चात्यतर्कशास्त्रस्य प्रयाणं गणितशास्त्रात् सङ्गणकक्षेत्रं प्रविष्टं परं भारतीयन्यायशास्त्रं पारम्परिकरूपेण एव अतिष्ठत्। एवञ्च भारतीयन्यायशास्त्रं केवलं शास्त्रार्थगोष्ठीषु पाठशालासु च सीमितमिति भाति। अतः शास्त्रं तत् सीमायाः बहिरानेतुं कश्चन प्रयासः तथा किञ्चित् दिग्दर्शनमपि आवश्यकमिति तु स्पष्टमेव। अस्यां दिशि प्रो. श्रीनिवास-वरखेडिना लिखितं पुस्तकं "पाश्चात्यं तर्कशास्त्रं (A handbook on western logic)" इत्याख्यं मार्गदर्शि । एवञ्च पारम्परिकशास्त्रिभ्यः पाश्चात्यशास्त्रस्य शैल्याः तत्त्वानां च परिचयं प्रदाय अयं ग्रन्थः प्राच्यप्रतीच्यशास्त्रयोः मध्ये सेतुं निर्माति। यदुक्तं लेखकेन

पूर्वपश्चिमयोर्द्वारं समुद्घाट्य करोम्यहम्।

मिथस्संवा

Figure 1: Photo by James Forbes on Unsplash

दफलदं सेतुबन्धप्रयासनम्॥[1]

भूमिका

कविकुलगुरु-कालिदास-विश्वविद्यालयात् अखिलभारतीय-प्राच्यविद्यासम्मेलनस्य शतवर्षमहोत्सवे प्रकाशितम् इदं पुस्तकं संस्कृतभाषया पाश्चात्यतर्कशास्त्रस्य संक्षेपेण परिचयं ददाति। ननु सः विषयः तु आङ्गलभाषया एव लभ्यते चेत् तेन किं प्रयोजनमिति प्रश्नः स्यात्। वयं तु ब्रूमः तत्र महत्प्रयोजनमस्ति। एतदुक्तं भवति पारम्परिकरीत्या अधीयानाः संस्कृतविद्यार्थिनः पाश्चात्यतर्कशास्त्रं प्रति न प्रवर्तन्ते। अपि च तच्छात्रं ज्ञातुकामाः आङ्ग्लभाषायाः जटिलतया क्लेशान् अनुभूवेयुः। तत्र भाषाज्ञानमपि शिक्षणे प्रतिबन्धकं स्यात्। एतेषां क्लेशानां निवारणाय इदं पुस्तकं

1 श्रीनिवासवरखेडिनः "नव्यन्यायपरिभाषया प्रत्ययरेखाङ्कनपद्धत्या च प्रमेयनिरूपणप्रणालीति" पुस्तकात्। तत्र अस्मिन्सम्बन्धे "Conceptual Graph" इति स्वीकृत्य सेतुबन्धनं प्रयतते। ततः श्लोकः अत्रापि युक्तः।

लाभदायकं भवति। न केवलं पाश्चात्यतर्कशास्त्रस्य परिचयात् अपितु नवन्यायशास्त्रस्य तुलनात्मकाध्ययनद्वारा विद्यार्थिभ्यः सोपानमार्गं प्रददाति ग्रन्थोऽयम्। अतो हि पुस्तकस्य विषयः - पाश्चात्यतर्कशास्त्रस्य संस्कृतभाषावातायनतो विलोकनम्। प्रयोजनम् - संस्कृतज्ञेभ्यः पाश्चात्यतर्कशास्त्रस्य सरलरीत्या प्रपञ्चनम् । अधिकारिणः - नव्यनैयायिकाः संस्कृतज्ञाः जिज्ञासवः इति संक्षेपेण अनुबन्धचतुष्टयम्।

इतिहासः

सम्यक् तर्कनिरूपणाय संशयसंभावनारहिता भाषा आवश्यकीत्यनेन कारणेन भारतीयन्यायशास्त्रज्ञैः संस्कृतमाश्रित्य काचन अभिनवा परिभाषा आविष्कृता। गौतममुनिना न्यायसूत्राणि प्रणीतानि तथा कणादमुनिना वैशेषिकसूत्राणि रचितानि इति सर्वप्रत्ययसिद्धम् । ततः नागार्जुन-धर्मकीर्तिप्रभृतिभिः बौद्धैः जैनादिभिः अन्यैश्च साकं वादप्रतिवादैः प्राचीनन्यायशास्त्रं व्यजृम्भत । एवं सति उदयनाचार्यादनन्तरं कालक्रमेण तर्कभाषापरिष्कारे यत्नः प्रबलो जातः, येन कारणेन नवीनन्यायशास्त्रमपि आविष्कृतं स्यात् । एवञ्च गङ्गेशोपाध्यायस्य तत्त्वचिन्तामणिः तत्रत्यः प्रमुखः ग्रन्थः इति दरीदृश्यते । ततः रच्यमानेभ्यः टीकाव्याख्यानप्रभृतिभ्यः शास्त्रनिरूपणपद्धतिः अपि ववृधे।

अनया एव रीत्या अरिस्तॉतॅलीस् (Aristotle) सॉक्रतीस् (Socrates) प्लातॉन् (Plato) इति प्रभृतयः पाश्चात्यतार्किकाः

तर्कशास्त्रस्य विवेचनम् आरेभिरे। कालक्रमेण स्वीयं मतं न्यूनातिन्यूनान् शब्दान् प्रयुज्य व्याख्यातुं पाश्चात्यतार्किकैः एका साङ्केतिकभाषा रचिता। इदानीं तस्य प्रयोगः सङ्गणकक्षेत्रे अपि सुलभतया भवति।

अस्तु प्रकृतमनुसराम। पुस्तके त्रयः अध्यायाः सन्ति यथा-

प्रथमोऽध्यायः - पाश्चात्यं तर्कशास्त्रम्

अयम् अध्यायः तर्कशास्त्रस्य इतिहासात् प्रारभ्य कैश्चन पाश्चात्यविद्वद्भिः प्रतिपादितान् सिद्धान्तान् स्वीकृत्य तर्कशास्त्रं किमिति विवृणोति। पुनश्च आङ्ग्लभाषया भारतीयतर्कशास्त्रस्य तत्त्वानि परिचाय्य पाश्चात्यतर्कशास्त्रात् लब्धान् पारिभाषिकशब्दान् अपि संस्कृतेन सञ्चयति। यथा - निगमनात्मकमनुमानम् - Deduction, उद्गमनात्मकानुमानम् - Induction, प्रतिज्ञा - Proposition, हेतुः - Reason, दृष्टान्तः/ उदाहरणम् - Example, उपनयः - Application, निगमनम् - Conclusion इत्यादयः भारतीयशब्दाः आङ्ग्लभाषया तथा पाश्चात्यतर्कशास्त्रपदानि - Coherence theory (सामञ्जस्यसिद्धान्तः) , Correspondence theory (संवादसिद्धान्तः) इत्यादीनां संस्कृतेन कथं प्रयोगो भवेदिति तत्र सरलतया प्रदर्शितम् । तथा च पाश्चात्यतर्कशास्त्रे गणितस्य प्राधान्यात् सङ्केतानां प्रयोगः दरीदृश्यते। किन्तु भारतीयतर्कशास्त्रे अवच्छेद्यावच्छिन्नादिशब्दप्रयोगेण विषयाः निरूप्यन्ते । अतः ते लघुसङ्केतानां प्रयोगे कष्टमनुभवेयुः। अस्य समाधानाय न केवलं

पाश्चात्यशास्त्रस्य अत्र तथ्यप्रदर्शनं कृतमस्ति अपि तु नव्यन्यायवाक्यानाम् उदाहरणानि चित्रैः प्रतिपादितानि सन्ति। एवं सति अध्यायस्य सम्यक् पठनानन्तरं पाठकः पाश्चात्यतर्कशास्त्रस्य स्थूलतया परिचयं प्राप्नोति। पुनश्च भारतीयतर्कशास्त्रस्य ज्ञाननिरूपणप्रणालीमपि मनसि दृढीकरोति। उभे शास्त्रे अपि सर्जनात्मकेन प्रकारेण प्रकाशयति अयमध्यायः।

द्वितीयोऽध्यायः - नव्यन्याय-पाश्चात्यतर्कशास्त्रयोः सम्बन्धविमर्शः

"पाश्चात्यतर्कशास्त्रसरणेः नव्यन्यायतन्त्रस्य च साम्य-वैषम्य-गुण-दोष-विचारपूर्वकं ज्ञाननिरूपणक्षेत्रे प्रयोगचिन्तनं क्रियते" इति अध्यायस्य प्रथमवाक्यम् तस्य विषयं सूचयति। अस्मिन् अध्याये परस्परविषययोः तुलनात्मकतालिकां कृत्वा प्रतिबिन्दु विवृणोति लेखकः। जटिलविषयस्पष्टीकरणे परिचितविषयेण सह तुलना इत्यसौ कश्चन सरलः उपायः अध्ययने इति मन्ये।

पाश्चात्यतर्कशास्त्रे प्रक्रिया आकृतिः च मुख्ये। तत्र यथार्थनिर्णयः प्रक्रियाम् आश्रित्य भवति। केवलं निगमप्रणाली समीचीना भवेदिति तत्र लक्ष्यम्। प्रतिज्ञावाक्यात् निगमनं पर्यन्तं या प्रणाली उपयुज्यते सा नियता निर्दोषा भवेत् इति प्रयासः क्रियते। एवं सति यदि प्रस्तावे दोषः स्यात् तर्हि निगमनमपि दोषि भवेदेव। यथा उच्यते "Garbage-in-garbage-out” इति । (The process has to be consistent. It is upto the user to put the right content to get the right output.)

भारतीयतर्कशास्त्रं ज्ञानकेन्द्रितम्। यथार्थायथार्थयोः स्पष्टभेदम् अपेक्षते अत्र, प्रणाली तु गौणी। अयमेको मुख्यो भेदः उभयोः शास्त्रयोः। अयमध्यायः उभयोः तर्कशास्त्रयोः साम्यं वैषम्यं विस्तरेण विचार्य भारतीयतर्कशास्त्रे सङ्केतपद्धतिं स्वीकर्तुं काः समस्याः स्युः इति अपि प्रकटीकरोति। भारतीयतर्कशास्त्रे चराक्षरकल्पना परिकल्पिता अस्ति। विषयं स्पष्टीकर्तुं केषाञ्चन सिन्दान्तानां विशेषतया उदाहरणानि स्वीकृत्य मिथः समानताः भेदाः च प्रदर्शिताः सन्ति। अस्मात् पाठकः उभयोः शास्त्रयोः मध्ये विद्यमानभेदात् तर्कशास्त्रस्य सिंहालोकनचित्रं प्राप्तुं शक्नोति।

तृतीयोऽध्यायः - पाश्चात्य-भारतीयतन्त्रज्ञाननिरूपणपद्धत्योः **भाषासेतुः**

अयमध्यायः पुस्तकस्य उपसंहारः अस्ति। श्रीनिवासवरखेडिमहाभागः अन्ततः कथयति - “गणितीयपद्धत्या विरचितस्यास्य तन्त्रस्य साहाय्येन पाश्चात्यतर्कभाषया संरचितं वाक्यं नव्यन्यायभाषायामनूदितुं शक्यते। एवमेव वैपरीत्येन नव्यन्यायभाषायां निरूपितं न्यायवाक्यं पाश्चात्यतर्कशास्त्रपद्धत्या परिवर्तयितुं शक्यते। यदि चायं प्रयोगः सम्परीक्षितः पाठ्यक्रमे योज्यते तर्हि पाश्चात्यतर्कशास्त्रन्यायपद्धत्योः दूरमपगच्छति।" सत्यम् इदं पुस्तकं तयोः शास्त्रयोः मिथो विद्यमानमन्तरं न्यूनीकर्तुं प्रभवति, महत् योगदानं च ददाति।

उपसंहारः

प्राचीनकालाद् गुरुशिष्ययोः मध्ये प्रश्नोत्तरैः वा, विदुषां मध्ये वादविवादैः शास्त्रार्थैः वा ज्ञानं वर्धते इत्येषा भारतीयज्ञानपरम्परा। ज्ञानवर्धनस्य नैकेषु उपायेषु संवादोऽपि एक उपायः। यदि स्वीयमतस्य अभिव्यक्तिं प्रत्यक्षेण न ज्ञापयितुं शक्यते तर्हि अन्यपद्धतिभ्यः प्रमाणानि दातव्यानि इति तु नियमः स्यात्। अद्यत्वे अपि स एव नियमः इति मन्ये।

प्राचीनतमकालादपि न्यायशास्त्रेभ्यः प्रमाणपद्धतिः वर्धमाना बभूव। तत्र अनुमानप्रमाणं तु चार्वाकदर्शनात् ऋते सर्वदर्शनशास्त्रैः स्वीकृतं प्रमाणम्। न्यायमुक्तावल्याः केवलं पञ्चभ्यः षड्भ्यः कारिकाभ्यः सम्पूर्णः अनुमानप्रमाणविषयो विव्रियते। स च सामान्यतया सर्वत्र युक्त एव। सौकर्याय ताः कारिकाः अत्र स्थाप्यन्ते।

व्यापारस्तु परामर्शः करणं तु व्याप्तिधीर्भवेत्। अनुमायां ज्ञायमानं लिङ्गं तु करणं न हि॥
अनागतादिलिङ्गेन न स्यादनुमितिस्तदा। व्याप्यस्य पक्षवृत्तित्वधीः परामर्श उच्यते॥
व्याप्तिः साध्यवदन्यस्मिन्नसम्बन्ध उदाहृतः। अथवा हेतुमन्निष्ठाविरहाप्रतियोगिना
साध्येन हेतोरैकाधिकरण्यं व्याप्तिरुच्यते॥
सिषाधयिषया शून्या सिद्धिर्यत्र न तिष्ठति।
स पक्षस्तत्र वृत्तिवज्ज्ञानादुनिमितिर्भवेत्। इति

अनुमानप्रमाणाय साध्यं हेतुः व्याप्तिः अनुमितिः इत्यादिकानां केषाञ्चन शब्दानां परिचयः प्राप्यते। अनुमानप्रमाणं विज्ञानक्षेत्रेषु अपि प्रधानाङ्गत्वेन वर्तते। नैकेषु क्षेत्रेषु "logic" (तर्कशास्त्रं) प्रयुज्य नवीनाविष्काराः कृताः सन्ति।

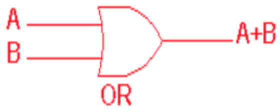
आधुनिककाले अनुमानप्रमाणविषयकस्य प्रयोगस्य उदाहरणं पश्याम।

सम्प्रति कोविडत्रासितं जगत्। कीटाणवः प्रत्यक्षरूपेण न दृश्यन्ते। तत्र "को रोगपीडितः", को वा न " इति ज्ञातुं अनुमानप्रमाणं साधनम्। "अयं मनुष्यः कोविडग्रस्तः निरन्तरज्वरात्। निरन्तरज्वरः हेतुः, कोविडपीडितः साध्यः। मनुष्यः पक्षः। यः कोविडग्रस्तः आसीत् तस्य ज्वरतापः आसीदिति उदाहरणम्। मुनष्यः ज्वरग्रस्तः व्याप्तिः। तेन अनुमितिः जायते यत् अयं ज्वरेण तप्तः मनुष्यः कोविडग्रस्तः इति। तत्पश्चात् एव तस्य परीक्षा क्रियते। अन्यथा सर्वेषां जनानां परीक्षा करणीया स्यात्। एवं जनसामान्ये अपि अनुमानप्रमाणं प्रयुज्यते। न्यायालये अपि प्रत्यक्षज्ञानाभावे सति अपराधिनः निर्णयाय अनुमानप्रमाणं स्वीक्रियते। तत्र अनुमानं सदनुमानं वा असदनुमानं वा इति निर्धारितव्यं भवति।

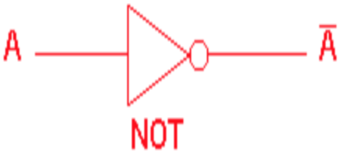
यान्त्रिकक्षेत्रे अनुमानप्रमाणं कथं प्रयुज्यते इति किञ्चित् पश्याम। साध्यं तथा हेतुः कस्मिन्चित पक्षे व्याप्तिम् इति सम्बन्धं स्वीकुरुतः। स च सम्बन्धः यथार्थनिर्णये प्रयोजकः भवति। यत्सत्त्वे तत्सत् यदसत्त्वे तदसत् इत्यादिनि नैकानि रूपाणि व्याप्तिरूपसम्बन्धेन ज्ञातुं शक्य। आश्चर्यम्! सत् असत् एव आधुनिकतन्त्रविज्ञानेषु एकं (१) शून्यम् (०) चेति रूपेण

सङ्गणकानाम् मूलभूतांशौ भवतः। मूलतः सङ्गणकं केवलम् अङ्कद्वयं - शून्यम् एकं चैव जानाति। यत्किमपि सङ्गणके स्थाप्यते सङ्गणकविधिभाषा जटिलप्रक्रियाभिः ०, १ च अङ्कानां शृंखलां रचयति। एतां अङ्कशृंखलामेव सङ्गणकम् अङ्गीकरोति, तथैव उत्तरमपि ददाति । एतदुक्तं भचति।

"Discrete Mathematics” इति गणितशास्त्रे वाक्यानां यथार्थनिर्णयाय उपयुज्यमानायाः प्रक्रियायाः अनुमानप्रमाणमेव सारसर्वस्वम् । तत्र सत् १ इति, असत् ० इति स्वीक्रियते। अनुमानप्रक्रियाणां "यथार्थपट्टिकां" ("Truth Table”) कृत्वा, जटिलसमस्यानां समाधानं कर्तुं प्रवर्धन्ते वैज्ञानिकाः। उदाहरणाय गणितशास्त्रस्य सदसद् परीक्ष्य निर्मितयोः NOT Gate, OR Gate इतिनामकयोः अधोदत्ते चित्रे प्रमाणशास्त्रस्य प्रयोगः दर्शयतः। एतानि तन्त्राणि उपयुज्य सङ्गणकं निर्म्यते।



2 Input OR gate		
A	B	A+B
0	0	0
0	1	1
1	0	1
1	1	1



NOT gate	
A	$\bar{A}$
0	1
1	0

(A, Bचरसङ्केतयोः सत् (१), असत् (०) स्थाप्येते, तत्र वैकल्पिकमिति (OR) प्रक्रियाद्वारा तस्य कः परिणामः इति तालिका दर्शयति। निषेधविधिः A=0 इत्यस्य Ā = 1 इति, वा A= 1 इत्यस्य Ā = 0 करोति।)

अत्र केवलमेकं सरलम् उदाहरणम् एव प्रदर्शितम् । इत्थम् अन्यानि उदाहरणानि अपि स्युः। अतः तर्कशास्त्रिणः सङ्गणकक्षेत्रेषु कृतकप्रज्ञाकार्येषु वा (Artificial Intelligence) योगदानं प्रदातुम् शक्नुवन्ति इति मम विश्वासः ।

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